THE LIVERPOOL SCHOOL OF PAINTERS

H.C. MARILLIER

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THE LIVERPOOL SCHOOL OF PAINTERS

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THE LIVERPOOL SCHOOL OF PAINTERS

AN ACCOUNT OF THE LIVERPOOL ACADEMY, FROM 1810 TO 1867, WITH MEMOIRS OF THE PRINCIPAL ARTISTS

BY H. C. MARILLIER

AUTHOR OF "DANTE G. ROSSETTI, A MEMORIAL," ETC.

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TO THE MEMORY OF MR GEORGE RAE, ONE OF THE MOST SYMPATHETIC PATRONS OF LIVERPOOL ART, AND ONE OF THE TRUEST JUDGES AND LOVERS OF PICTURES, THIS BOOK IS RESPECTFULLY DEDICATED.

PREFACE

THE purpose of this memoir is to give an account of the Liverpool Academy and its painters, who flourished from 1810 down to 1867, when, through causes which are explained in the first chapter, there was a break in the continuity of the Academy's existence, or at least of its vital activity. The record consequently does not deal with the oldest of the Liverpool painters, such as George Stubbs, nor with those of the present day who are carrying on the tradition of the Academy, fortified by a charter and some measure of official recognition. There is no disparagement intended hereby of these modern painters, many of whom enjoy a repute equal to that of the older men; but their case must be left to other writers. The present author would only say

that a School which possesses artists of the standing of Mr R. E. Morrison, Mr and Mrs Hall Neale, Mr Boadle (all well-known portrait painters), Mr John Finnie (a survival from the earlier body), Mr Robert Fowler, Mr David Woodlock, Mr Copnall, Mr Brockbank, Mr Herbert M'Nair, Mr Wardlaw Laing, Mr Talbot Kelly, Mr James Whaite and Mr Dawbarn—to name no others—is quite able to defend itself against any imputations of decadence.

A memoir was called for by the neglect which local apathy has allowed to obscure, and almost obliterate, the memory of a truly remarkable group of artists. Mr Mayer, had he lived, would no doubt have included them in the records of early Liverpool art for which he had amassed the great collection of memoranda unfortunately dispersed at his death. Failing him, a considerable amount of scattered information in the form of articles has been given at various times, by Mr F. G. Stephens in the *Art Journal* and the *Athenæum*, and by a well-known Liver-

pool writer, Mr E. Rimbault Dibdin, whose admiration for the older painters of his native city might well have found more permanent expression. The present volume owes its initiative chiefly to the energetic efforts of Mr Edward Rae, son of one of the most generous art patrons of Liverpool, and himself the possessor of a number of local pictures, who for a few years past has devoted both time and trouble to the collection of artistic and biographical materials. In this he has been to some extent assisted by other gentlemen interested in the subject, notably by Mr Gray Hill, of Mere Hall, Birkenhead, and Mr Beausire of Wethersfield, Birkenhead. The information thus collected and placed at the writer's disposal has been derived from many sources, but in particular from three surviving members of the old Academy, Mr Windus, Mr W. J. J. C. Bond, and Mr James Pelham, Junior, without whose co-operation it would have been impossible to retrace the history of men and facts long

since forgotten or buried. To them, and to Mr John King, of Renshaw Street, Liverpool, the writer wishes to express his obligation for much generous assistance. A note of thanks is also due to the many gentlemen who have kindly allowed their collections to be inspected, and their pictures to be reproduced in the book.

H. C. M.

KELMSCOTT HOUSE, HAMMERSMITH.

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ERRATA

P. 3, *line* 16. *For* "Liverpool Free Library" *read* "Liverpool (Lyceum) Library."

P. 5, *line* 16. *For* "Phillips" *read* "Philips."

P. 192, *line* 23. *For* "Blumdellsands" *read* "Blundellsands."

P. 197, *line* 11. *For* "Mr Abraham Hume" *read* "Dr Abraham Hume."

P. 223, *line* 18. *For* "Colvin Bay" *read* "Colwyn Bay."

P. 245, *line* 5. Millais's "Carpenter's Shop" is not in the Walker Art Gallery, but in the possession of Mrs F. A. Beer, Chesterfield Gardens, London.

THE LIVERPOOL SCHOOL OF PAINTERS

I

THE LIVERPOOL ACADEMY—ITS ORIGIN AND HISTORY

THERE seems to exist no record of an institution for the encouragement of Art in Liverpool earlier than the year 1769, when, following perhaps the example of London, which had founded its Royal Academy the year before, an Art Institution or Society of Artists was formed with this object, under the presidency of a distinguished engraver, P. P. Burdett. John Wyke, the watchmaker, a great local philanthropist, was one of the chief promoters of this Society, which numbered, amongst its twenty-one members, three architects, Charles Eyes, John Orme, and William Everard; three

painters or drawing-masters, Richard Caddick, Thomas Chubbard, and Ottiwell Worrall; Joseph Deare, uncle of the celebrated sculptor of the same name, who died in Rome; and Paul Pennington, whose name recurs in Liverpool Art a generation later. The members engaged a room at 30 John Street, and began bravely with an expenditure of £8, 18s. 3d. on casts from the antique, by Flaxman, to decorate its walls. Their accounts and proceedings have been faithfully recorded. After one year's existence, the Society came to an end.

It was revived with a considerable flourish of trumpets in 1773, under the title of "The Society of Artists in Liverpool," and one of its former members, Mr William Caddick, was President. But the leading spirit in the revival was that remarkable self-made man of genius, William Roscoe, to whose talents and energy, extending over a long course of years, the late Mr Mayer has done justice in his fragmentary record of the early Art of Liverpool. Roscoe's devotion to the Arts, at a period when they were practically stagnant, was of more than local value; indeed, two works by him, the lives of Leo X. and Lorenzo de Medici, contributed largely to bring

about an awakening of popular taste generally. In Liverpool he was, throughout his long life, a generous patron of artists and an enthusiastic collector of pictures, especially "old masters," as may be seen to-day at the Corporation Art Galleries, where the bulk of his collection has found a home.

Roscoe celebrated the inauguration of the new Society with a lengthy ode, which was read at its opening meeting, and afterwards printed among his collected works. The Society instituted lectures on Art, held literary and philosophical meetings, and started what appears to have been the first circulating library in the kingdom, which afterwards formed the nucleus of the great Liverpool Free Library in Bold Street. In August 1774 it blossomed out into an exhibition of works of art—certainly the first of the kind ever held in the provinces—and collected on its walls some eighty-five items by twenty different local artists. Some of the exhibits read very oddly now, as, for instance:—

> No. 29. A Frame with seven gentlemen's and one lady's portrait, in miniature; three Landscapes; a Figure with an Urn; and a head of the Marquis of Granby in human hair.

No. 30. Indian Emperor in human hair.
No. 31. A new Design for a Bed, in the Chinese taste; a sketch.
No. 32. A new Design for a Bed, in the Palmyrean taste; a sketch.
No. 33. A new Design for a Bed, in the Gothic taste; a sketch.

The catalogue, however, was a desperately serious production, prefaced by an essay in classic language (doubtless the handiwork of Roscoe), which declared that the objects of the Society were the mutual improvement of the members in matters relating to art, and "the assistance of youth in their studies without any expectation of pecuniary advantage." Criticism of the exhibits is deprecated in view of the fact that there must necessarily be a great difference "betwixt the productions of a small private society resident in a remote spot, to which the Muses have been so lately invited, and those of a more numerous collection of artists, happily possessing a more favoured residence of that lovely sisterhood, as well as worthily enjoying the immense advantages of Royal patronage and National encouragement."

After a two years' life, in 1775, the Society of Artists in Liverpool once more came to an end, and the Flaxman casts were sold or dispersed. It

was the period of the American War, and the active citizens of Liverpool, as Mr Mayer hints, were more strongly attracted by privateering than by Art. Roscoe, in the preface to a publication which subsequently appeared, attributed the Society's collapse to "the loss of a very ingenious and spirited member, now resident in Germany," and hoped that it would some day be re-established. Under his indefatigable leadership a fresh start was made in 1783, after peace had been restored, and this time it was as a "Society for Promoting the Arts in Liverpool," the members consisting to a great extent of gentlemen resident in the neighbourhood. The change in plan is set forth by a letter from the Secretary, Thomas Taylor, to Mr John Leigh Phillips, the great collector, of Manchester:—

"I am glad you approve of our intended Academy. We have not launched it forth in a pompous manner, yet the promoters of it show great zeal for its establishment. Roscoe is to open it this day week. . . . He has much at heart the re-establishing of the Academy, and has endeavoured in forming the plan, to avoid the rock on which the former split, which was that it was made to rest entirely on the artists. They being transient inhabitants, the matter dropt

when they left town, but now the artists are secondary instruments only; the principal parts are in the hands of residents."

On 18th October 1783, a prospectus was issued, setting forth the rules and objects of the Society. It is interesting to trace in its opening paragraph a germ of the modern "Arts and Crafts" movement, combined with the quaint dilettantism of the day and the old-fashioned notion of "amusement." It reads:—

"The advancement of the Arts of Painting and Design, though an object in itself sufficiently important, appears of still greater consequence when it is considered that almost every mechanical profession is indebted to those Arts for the propriety and beauty of its ornaments, and that some knowledge of them is now become, in a greater or less degree, necessary in almost every business that has any relation to the conveniences or elegancies of life. An institution, therefore, which extends the progress of those Arts, cannot be without its utility; and considered with respect to this neighbourhood, will be entitled to the farther commendation of providing a rational and liberal amusement for those few hours of leisure which an active and mercantile place affords its inhabitants.

"The cultivation of taste is another object which this institution has in view; and in en-

deavouring to attain the aids proposed, it is the intention of the Society to unite the practical study with lectures on the theory of the arts; to provide an Academy easy of access and moderate in expense, to such as adopt the profession of painting, or wish to cultivate it as an amusement; and by the unreserved communication of sentiments on subjects of taste, to diffuse its influence amongst those who, though friends to the Arts of design, have not engaged in the actual practice of them."

A set of rules regarding membership and constitution was issued with this prospectus, and provision was made for lectures and the use of models. Mr Henry Blundell, of Ince-Blundell, was the first President; Mr William Roscoe was the Vice-President; and Mr Thomas Taylor, mentioned above, a well-known merchant of Liverpool, was Secretary. Besides the officers and lecturers, certain visitors were chosen from the local artists to superintend the work of the Society. These included the two Caddicks, Richard and William; Thomas Chubbard; Patrick M'Morland, a painter on enamel of some repute; Christopher Pack, the portrait-painter and copyist of Reynolds; William Tate, F.S.A.; and John Williamson, the father of Daniel and Samuel Williamson, who were

prominent members of the Academy in its later flourishing days.

A second exhibition was held in September 1784, to which Sir Joshua Reynolds, Fuseli, Paul Sandby, Thomas Stothard, Angelica Kauffman, and other London artists, contributed pictures. The catalogue dwells upon this condescension with pardonable gravity, especially upon the fact that "the President of the Royal Academy has not thought it improper to favour the Society with his performances, a circumstance which, whilst it dignifies, reflects the highest honour on his candour and politeness." Sir Joshua Reynolds had, in fact, with some display of tact, sent a portrait of a prominent local hero. The exhibition was a gratifying success, in spite of its miscellaneous nature.

"Prompted by a desire of contributing to the public amusement," as the catalogue naïvely puts it, another exhibition, smaller in scale but choicer in selection, was held in 1787, and then we hear little more of this worthy Society, save in regard to its dormant existence, for several years. By 1794 it was practically extinct. War had broken out in grim earnest on the Continent, and Liverpool had once more little time for art. It was

a period of such distraction and unrest, that a distinguished medical practitioner of the time attributes to it a marked increase of complaints or affections of the heart.

In 1810, however, a determined and successful effort was made to revive once more the feeling for art in Liverpool, and on April 10th of that year a meeting of artists was held, at which it was unanimously resolved to institute an annual exhibition of pictures and sculpture, and to raise a fund for the establishment of an Academy on the lines of the Royal Academy of London. The first exhibition under these new auspices was opened on 1st August 1810, and contains 348 items, leading off with "The Harmony of Affection over Creation," by Benjamin West, R.A. At the end of the catalogue is given a list of the Members and Associates of the new Academy, in which we find the names of Thomas Hargreaves, the well-known miniature-painter, Charles Towne, John Turmeau, and John and Samuel Williamson, all distinguished members of the Liverpool school of painting. The President was George Bullock, the sculptor, who exhibited nine busts, mostly of local celebrities, including William Roscoe and Henry Blundell, Esquire, of Ince, patron of the new

foundation. In addition to West, the outside contributors included P. de Wint, R. Westall, James Ward, J. Varley, T. Stothard, and John Gibson, then a young apprentice at Francey's stone works, and later himself a member of the Academy.

The exhibitions continued on this footing down to 1814, when a large and influential meeting took place, with Lieut.-General Dirom in the chair, to place the Academy's finances and position on a firmer basis. It was announced that a sum of £20,000 had been subscribed for this purpose, and that £10,000 more was required. A committee was formed to administer the fund, and the Corporation of Liverpool voted £1000 towards the undertaking in lieu of a site for its building which had been offered. The scheme, however, was a much wider one than had at first been contemplated, and involved the amalgamation of an already existing Literary and Philosophical Institution with the Academy or Society of Artists. A property was acquired in Colquitt Street for £9000, and the buildings were adapted to their new uses by Mr Edmund Aikin, architect, at a further expense of £2020. On 17th July, 1817, the committee made their report, announcing the

objects of the movement to be "to perpetuate for the town of Liverpool an establishment for continuing and extending the acquisitions of early years to the subsequent periods of life, and forming that character of moral and intellectual improvement without which successful industry is only labour misapplied, and riches are of no real use to their possessor." The report further stated that a sum of £1600 had been invested in the hands of trustees by the late Henry Blundell, of Ince, towards erecting a building for the artists in whom he had been specially interested. This sum the artists agreed to add to the general funds of the institution, in consideration of their being allowed the use of the exhibition rooms and some other apartments for lectures and life classes in the building at Colquitt Street; but it appears that the money was never actually paid by the trustees, and the Academy in the end benefited but little from the terms of the transaction. In this respect it must be considered to have been specially unfortunate all through, as a legacy which was intended to have come to it from an earlier patron, Mr Wyke, and which might have averted the former disruptions, also failed of fulfilment.

The new institute, however, prospered well

enough, and was formally incorporated under Royal sanction in 1817 as the Liverpool Royal Institution, a title which it still enjoys. The death of Queen Charlotte delayed its opening from August until November 1817, when the ever-ready Mr Roscoe inaugurated its career with an eloquent and stirring address.

For some years the Academy maintained a close connection with the Royal Institution in Colquitt Street, and was known as the "Academy of the Liverpool Royal Institution." It held its first exhibition under the Institution roof in 1822; the previous ones, from 1810 to 1814, having been housed, according to Picton's "Memorials," first at the Gothic Rooms in Marble Street, and subsequently in rooms over the Union News rooms in Slater Street. The diploma pictures which, following the model of the Royal Academy, each member had to present on his election, were also hung at the Royal Institution, and remained there long after the custom had dropped out, and after the Academy had severed its connection with the parent institute. Finally they came into the possession of the Corporation as a gift from the committee of the Royal Institution (to which they never strictly belonged), and were dispersed among

its collections. But for this fact the wealthy city of Liverpool would have had even fewer examples of native work than it has now to exhibit in its great art gallery, and the appreciation of that work which it is officially said to possess would have been even less apparent.

The history of the Academy while it remained attached to the Royal Institution is rather obscure, but there is no doubt that the exhibition room for which it bartered away its inheritance proved to be unsuitable; and on other grounds also the arrangement does not seem to have been satisfactory, for in an old manuscript book of extracts from the numerous reports and resolutions bearing on the subject, we find under date 1814, sandwiched amongst glowing statements of what was *going* to be done, the following gloomy statement of facts:—

"On enquiry into the present situation of the Academy, whose members were expected to occupy these apartments, your committee are sorry to state that they find it has at present discontinued its meetings. This, however, has not deterred your committee from attempting to revive an establishment which they consider in many points of view of such essential importance and utility. . . . For this purpose it has been determined that

five of the committee of the Institution shall be chosen to join with the five trustees nominated by Mr Blundell as a separate committee in drawing up a plan for the establishment of an Academy of Painting, Drawing, and Sculpture in Liverpool, and carrying such plan into execution under proper laws and regulations, such committee continuing to superintend the progress of the same from time to time, without, however, interfering with the members of the Academy in the practical part of their profession, and keeping the funds of the Academy, whether obtained from private contributions or annual exhibitions, entirely distinct from the funds of the Institution."

The poor Academy was thus once more by way of being "revived," and, as already mentioned, the revival blossomed into practical shape by 1822. Exhibitions were held in 1822, 1824, 1825, 1827, 1829, and 1830, under the auspices of the Royal Institution. After that, by steps of which we hold no record, it took its fate into its own hands, shook off the institution trammels, and started on a prosperous career at the building in Old Post Office Place, with which it is most closely and most generally associated. The Town Council of the day, with a generosity which deserves to be recorded as singular, agreed to lease the rooms in which the exhibitions were held, and to lend them

to the Academy rent free. With this assistance the Academy was free to devote its income to the maintenance of life classes and lectures, and the provision of pensions for poor artists and their families. They also instituted an annual award for the best picture, and laid the foundations of a substantial reserve fund against the day of adversity. From this time onwards Liverpool possessed a healthy and independent art body, able to hold its own with any in the kingdom, and gave birth to a school of artists many of whom were in their way very remarkable.

The first set of rules and regulations drawn up for the government of the Academy, presumably the ones referred to above, declare the Society to consist of twenty members, "to be called (with the permission of His Royal Highness the Prince Regent) Academicians of the Liverpool Royal Academy." The "Royal" was an added lustre borrowed from the Institution to which it then belonged. After the separation this part of the rule was dropped. Secondly, there was to be a lower grade of members, not exceeding eight in number, who were to be called Associates. All of the above were to be "persons of fair moral character and of reputation in their several

professions." Following them, and by inference exempt from the moral qualifications, were to be Honorary Members and Non-Resident Academicians, whose number was left open. The Academicians had to serve in rotation on the governing body, which was a committee of six, besides the President and Secretary, the latter of whom had no vote. New laws could be framed by the committee, but had to be ratified by a general assembly.

The folio volume in which these rules were inscribed was signed by twenty-five members (including presumably the five members of the Institution who were not Academicians), whose names are as follows in the order of signature: Charles Barber, John Bird, J. Foster, Junior, J. Gibson, Thomas Griffiths, Thomas Hargreaves, P. Holland, Matthew Haughton, Alexander Mosses, John Pennington, Thomas Rickman, Gustavus Sintzenich, Edward Smith, Charles Towne, John Turmeau, D. Williamson, S. Williamson, George Hargreaves, William Spence, Nathaniel G. Philips, Samuel Austin, Joseph Peacock, Samuel Eglington, and J. Eglington. The name of Edward Lyon is added in pencil.

In 1838, and again in 1846, the rules and

regulations were revised. In the first revision the number of Academicians is reduced to twelve, exclusive of the President; the number of Associates remains at eight; and the Honorary Members disappear, leaving only the Non-Resident Academicians. Sixteen members signed the roll on this occasion, the new names being those of Richard Ansdell (sometime President of the Academy, and afterwards a Royal Academician), W. G. Herdman, Thomas Crane (father of Mr Walter Crane), Samuel Walters, W. J. Bishop, John Bishop, William Collingwood, and Philip Westcott. Of the older names John Foster, Samuel Eglington, John Pennington, Charles Barber, the two Williamsons, William Spence, and James Taylor Eglington still remain.

The constitution of 1846 was printed in a small 8vo volume consisting of twenty pages. The name of the Society is given as "The Liverpool Academy of Arts," which, it is said, "shall have for its object the promotion of the Arts of Design in Painting, Sculpture, and Architecture, and shall consist of twenty-four resident and four non-resident members, who have previously been members. Sixteen of the members, including the four non-resident members, shall be called Academicians,

and shall have precedence of rank in the Academy, and form the Council, and the remaining twelve shall be called Associates of the Academy." Non-Resident Honorary Members were once more restored to the list, the distinction being conferred "for extraordinary merit displayed in the production of works of art contributed to the Academy's exhibitions."

Amongst the artists who at one time or another enjoyed this privilege, and whose names figure in the list of Honorary Academicians, were George Lance, Thomas Creswick, R.A., J. C. Horsley, R.A., David Cox, Thomas Webster, R.A., John Gibson, R.A., J. F. Lewis, A.R.A., W. Holman Hunt, and A. W. Hunt, R.W.S.

"Good moral character and gentlemanly deportment," as well as reputation in art, continue to be a condition of membership in this exemplary brotherhood, and the stipulation is also made that at least one finished work (not a portrait) shall be exhibited annually. Miniature-painters alone were exempt from this law, which carried with it a threat of expulsion in case of default.

One clause in the rules, the fifth under the section "Exhibitions" in the revised code of 1846, deserves special mention here, because not only

was it the foundation, perhaps, of the Liverpool Academy's chief claim to immortality, but eventually, as will be described, was the indirect cause of its downfall. This clause provided for an annual award of £50 to the most meritorious picture exhibited by a non-resident artist, "as a means of inducing artists of eminence to contribute to the annual exhibitions," and it was awarded without a break during the year in which the annual exhibitions were held, from 1830 down to 1862.

It is interesting to preserve a record of the pictures which won this award, the announcement of which was set forth at the beginning of each catalogue.

LIST OF THE ARTISTS WHO WON THE ACADEMY PRIZE OF £50.

	ARTIST	PICTURE
1830.	Robert Scott Lauder, R.S.A.	*The Bride of Lammermoor.*
1831.	William Boxall, R.A.	*Cordelia receiving the account of her father's sufferings.*
1832.	D. Maclise, R.A.	*Mokanna unveiling his features to Zelica.*
1833.	[No Exhibition held.]	
1834.	George Patten, A.R.A.	*Maternal Affection.*
1835.	S. A. Hart, R.A.	*Richard I. and Saladin.*
1836.	Charles Landseer, R.A.	*Plundering of Basing House.*

	ARTIST	PICTURE
1837.	George Lance	*Melancthon's first Misgivings.*
1838.	T. Sydney Cooper, R.A.	*Halt on the Fells, Cumberland.*
1839.	J. R. Herbert, R.A.	*The Brides of Venice.*
1840.	C. W. Cope, R.A.	*Altar Piece—Christ's Intercession.*
1841.	Thomas Webster, R.A.	*The Boy and Many Friends.*
1842.	J. S. Agar	*Christ and the Woman of Canaan.*
1843.	P. F. Poole, R.A.	*The Plague of London.*
1844.	A. Elmore, R.A.	*Rienzi in the Forum.*
1845.	W. P. Frith, R.A.	*The Village Pastor.*
1846.	G. Harvey, R.S.A.	*Reading of the Bible in the Crypt of St Paul's.*
1847.	E. M. Ward, R.A.	*The South Sea Bubble.* 1720.
1848.	W. E. Frost, A.R.A.	*Euphrosyne.*
1849.	Alexander Johnston	*Scene from "The Lady of the Lake."*
1850.	F. R. Pickersgill, R.A.	*Samson Betrayed.*
1851.	W. Holman Hunt	*Valentine Rescuing Sylvia.*
1852.	J. E. Millais, R.A.	*The Eve of St Bartholomew's* (The Huguenot).
1853.	W. Holman Hunt	*Claudio and Isabella.*
1854.	Mark Anthony	*Nature's Mirror.*
1855.	Augustus L. Egg, R.A.	*Life and Death of Buckingham.*
1856.	Ford Madox Brown	*Christ Washing Peter's feet.*
1857.	J. E. Millais, R.A.	*The Blind Girl.*
1858.	Ford Madox Brown	*Chaucer reading the Legend of Custance.*
1859.	W. Dyce, R.A.	*The Good Shepherd.*
1860.	Thos. Faed, R.A., A.R.S.A.	*A Listener never hears Gude o' Himself.*
1861.	John F. Lewis, R.A.	*Waiting for the Ferry—Upper Egypt.*
1862.	James C. Hook, R.A.	*The Trawlers.*

Originally the prize could not be awarded more than once to the same artist, but it will be noticed that Holman Hunt, Millais, and

Madox Brown[1] each received it on two occasions. This is significant of the attitude of the Academy during its most famous years, for it was the one official body of artists in England which supported and encouraged the young "Pre-Raphaelite" school. Popular opinion, which now accepts Millais' "Carpenter's Shop" and "Isabella," Holman Hunt's "Massacre of the Innocents," and Rossetti's "Dante's Dream," as crowning glories of the Liverpool Corporation Art Gallery, was not then so enlightened or free from prejudice; and the little body of artists who acted as judges found themselves at variance with the public, who were necessary as patrons, and also with a certain number of

[1] How considerable an inducement the £50 prize was to "artists of eminence" may be judged from some of the entries in Madox Brown's diary for 1856:—

"*June 30th.* I made a list of what days then remained till the Liverpool Academy on a piece of paper, and allowing time to finish the leaves, which *must* be done, otherwise they would fade, I decided that I had time to clothe the Christ . . ." etc.

"*August 3rd.* Painted from eleven to eight at the shirt, as before. . . . I trust fortune will favour me in the affair of the Liverpool prize, or I fear it will go hard with Emma and the chicks.

"*August 24th.* I have sent to Liverpool five pictures: *The Last of England*, *Mother and Child*, small *King Lear*, sketch of *Cordelia*, and the *Brent*.

"*September 11th.* Before getting up, a letter to say I had the prize. Out with a bad cold to tell White and the Rossettis."

their own members. The disapproval culminated in an outburst against the Academy's award of 1857 to Millais' "Blind Girl," which now occupies a place of honour at Birmingham, the dissentients considering that the prize should have gone to a picture by Abraham Cooper, "Waiting for the Verdict," exhibited in the same year. The press was drawn into the dispute,[1] and eventually a section of the Academy—a creditably small one—headed by W. G. Herdman, the topographical artist who is best known for his great work on Ancient Liverpool, drew off and founded a rival body called the "Liverpool Society of Fine Arts."

For some years after this there was a life-and-death struggle between the two institutions. The Academy, as previously mentioned, had been since 1830 in enjoyment of a subsidy amounting to £200 a year from the Corporation, which defrayed the rent of the exhibition rooms in Old Post Office Place. The lease of the rooms being up, a new and less sympathetic Town Council, acting under adverse influence, declined to renew it, or to grant any further assistance, and the new

[1] Letters from Mr A. W. Hunt, R.W.S., and from Mr Ruskin, bearing upon the dispute, and articles from the Liverpool *Albion*, the *Daily Post*, and *The Spectator*, will be found in Appendix ii. pp. 261-5.

Society even went so far as to apply for the rooms. The Academy, however, as the old tenants, were allowed to retain them at their own expense, and continued for some years to exhibit there at an annual loss, the Society of Fine Arts taking other premises at the Queen's Hall in Bold Street. From 1858 to 1862, there were rival exhibitions in the two buildings, the Academy receiving some outside support from sympathisers with its history, and the Society backed up by a highly influential list of patrons which included the Mayor, the High Sheriff, the Bishop of the Diocese, Lord-Lieutenant of the County, and several members of Parliament and Aldermen, under the presidency of Lord Sefton. Mr Gladstone figured among its first Vice-Presidents. But neither support nor patronage brought success to these divided counsels, and in 1863 an attempt was made at reconciliation. In this year there was a joint exhibition held at the rooms in Old Post Office Place, not under the auspices of the Academy, but of a reconstituted body called "The Liverpool Institution," to which several members of the Academy sent their pictures. A note in the catalogue stated that honorary membership in the Institution was extended to members and

life members both of the Academy and the Society of Fine Arts. The arrangement does not appear to have been satisfactory, because, although a similar exhibition was held in the following year and the same notice was printed in the catalogue, the Academy refrained from joining it and held a separate exhibition at Griffiths's Gallery, in Church Street. The competition, however, was growing more and more disastrous to both parties, and in 1865 a second attempt was made at fusion, in the shape of a joint exhibition of "The Liverpool Academy and Art Institute," once more at Old Post Office Place. This was the last effort of the Society of Fine Arts, which henceforth ceased to exist. It had done its work, however, in wrecking the Academy, which, after one more exhibition in 1867, held at Griffiths' rooms, gave up the struggle also, and retired into its humbler functions as a teaching body merely. Gradually even these seem to have fallen away from it, and to all intents and purposes it ceased to exist; but there was never any formal dissolution of its membership, and the present Liverpool Academy, which possesses a charter and some of the distinction of its forerunner, claims an unbroken tradition on this account which it

would be rather difficult to substantiate in reality. One cause of the final decline of the Academy was the awakening of a municipal spirit of art in Liverpool, and the starting of annual exhibitions by the Corporation which overshadowed all other efforts. But these exhibitions have never treated local work graciously, and the purchases made annually for the permanent collection have in many cases shown a devotion to clap-trap art and an ignorance of real merit which generally characterises bumbledom in search of the beautiful. This policy has been at least as great a misfortune for Liverpool as it was for the artists who starved under its administration, and it accounts to some extent for the obscurity in which the Liverpool school of painters has been allowed to remain. The belief of the present writer is that at its best the Liverpool Academy contained a body of men who were as important in art as the best of the Norwich school, and in respect of their modern naturalistic methods and brilliant colouring even more striking and interesting. But Norwich is proud of her painters, and Liverpool is not. So Norwich is honoured as a centre of art, Liverpool of commerce only. Each makes its own choice, and who shall gainsay them?

II

THE ARTISTS OF THE LIVERPOOL SCHOOL

It has been said by two French critics, and with equal truth, first, that England possesses no school of painting; secondly, that the English school of painting is remarkably distinct. These two seemingly contradictory statements can be reconciled, and in fact mean much the same thing, as is shown by Mr E. T. Cook in his handbook to the National Gallery of British Art. They mean, in the first place, that English painters as a whole follow no uniform traditions of method, design, colouring, or subject; in the second, that they possess as a whole an amount of individuality not found in other schools which have such traditions. It was not so always, for the older British school followed very definite traditions, based nominally on the practice of Raphael, and fixing the proportions of light and

shade in a picture, and the scheme of composition, within rigid artificial bounds. There is the story of Sir George Beaumont, famous in his day as a patron and critic of the arts, whose comment on any naturalistic landscape was sure to be: "All very well, but where is the brown tree?" It was upon this brown tree and all that went with it, the stilted, unnatural grouping of elements making up an academic classical landscape, that Ruskin poured the vials of scorn in his earlier powerful days; and it was from this rule-of-thumb practice of art that the band of young painters known as the "Pre-Raphaelite Brotherhood" made their famous revolt. Their success has been not a little surprising. At the present day, art is probably freer in England than anywhere else in the world, freer than it has been at any other time in its history. Even amongst the Academicians, who stand for conservative tradition, and too often for respectable mediocrity, there has crept in a leaven of individuality; whilst outside their pale, though not necessarily of less distinction, are a host of painters with strong idiosyncrasies, not to mention various "schools," the Newlyn school, the Glasgow school, the modern "Pre-Raphaelites," the "New

English" impressionists, and others, exhibiting the influences of Paris, of Italy, of Barbizon, of Belgium, or Vienna, and yet infusing into their work some quality which stamps it as English, not French, Italian, Belgian, or Viennese.

Our eyes are so accustomed now to this variety of style—we have grown so catholic in our preferences, that it is difficult to realise how new a state of things is here presented. The "Pre-Raphaelite" movement, the first open symptom of revolt, dates back but little more than fifty years from now. Before that were some great protestants of art: Turner, and Constable, David Cox, and others; but in their own time these men were voices in the wilderness. English art in general at the middle of the last century, and for some time later, was as conventional and stereotyped as anything could be. Now we have reached the opposite extreme, in an emancipation so complete that art is liable to be confounded with eccentricity, and painting with mere originality.

One may feel that half-way between these poles is a zone of temperate art that best accords with the English taste and feeling. It is the domain of painters who abandoned con-

vention and turned direct to nature, but without sacrificing nature to style. These are the men who have given to British landscape painting its great and deserved pre-eminence. This is the true British school, not bound by any rules of method, but revealed in as many different ways as there are different personalities; the dominant characteristic being an unaffected directness of purpose, to represent Nature as she appears, not necessarily to a camera, but to the sympathetic eye of a poet, a moralist, a naturalist, a colourist, or simply an observant and accurate draughtsman. Nearly all the prominent names which occur to one in this connection are new ones. Witness the following comprehensive passage from Professor Patrick Geddes's little essay, "Every Man his own Art Critic," in which this matter is discussed and illustrated from the great exhibition at Manchester in 1887:—

"One may go roaming," he says, "along Hook's breezy shores, bright with peebles and seaweed, until one comes to Graham's sad heavy waves swinging against the misty cliffs. Turning away chilled from these, Colin Hunter will show us how the surface water may be bright and glowing like molten opal, or Macallum let us gaze into the deep translucent green through which

the Mediterranean coral-fishers dive; through Brett's vast windows we may look long over the lovely expanse of placid shimmering blue; or finally on the canvases of Henry Moore realise the noblest aspects of ocean yet discerned or recorded."

These names (to which many more might be added) are chosen as a contrast to the older school, swathed in, or emerging from the bandages of classical convention; and, as if to emphasise the very point we are concerned with, the passage concludes as follows:—

"No better instances (than the above men) could be found of the way in which the modern painter no longer aims at producing great works of art by merely devising more and more refined combinations of old impressions, but by opening new windows into reality; by seizing above all things a wealth of new impressions, and thereafter arranging them with such artfulness as he can. In this, of course, lay the soul of the Pre-Raphaelite movement, itself only the most clearly accented proclamation of a change which was in progress throughout the world—the artistic reflex of the New Renaissance, in which the book of Nature replaces the writings of the Ancients."

So far as the modern painters just mentioned are concerned, this change from the academic to

the natural is well known and fully appreciated. What is far less commonly known, in fact to all intents and purposes unknown, is that there existed even before the time of the "Pre-Raphaelites," and lasting well into the "seventies," a group of provincial men who adopted these principles from instinct, and carried them out in practice, as a matter of everyday work, with a very high degree of perfection. The Liverpool school of painters is a school in virtue of the same qualities exactly which characterise the British school as a whole. The judgment of the two French critics quoted above applies to it with equal force. It was in a sense a prophetic epitome of the best modern British art both as regards naturalness of subject and individuality of method. It is from this point of view that we regard the Liverpool school as being more interesting, more original, and on these grounds more worthy of recognition than the earlier school of Norwich, which was based closely upon Dutch traditions and limited methods of expression. Yet, as we have said, the Norwich school has become famous, and has had a whole literature devoted to it, while the Liverpool school as such has been practically unknown.

In dealing with the history of the Liverpool school the author has thought it advisable on the grounds of completeness to embrace nearly all the artists who belonged to and exhibited at the galleries of the Liverpool Academy from its commencement in 1810 downwards to its apparent disintegration in 1867. But it must not be supposed that the older generation showed any specially modern tendencies.

The year 1845 may be taken as the starting-point of the Academy's best time. At or about that date it received into its ranks as Associates the first of the men who should have been destined to make it famous: Henry Dawson (a native originally of Nottingham), W. L. Windus, William Huggins, John Wright Oakes (afterwards an A.R.A.), and William Collingwood. D. A. Williamson, the fourth and best Liverpool painter of his name, began exhibiting in 1849, but, owing to an accident which incapacitated him for nine years, he was never actually enrolled in the Academy. John Robertson, a genuine "Pre-Raphaelite" portrait-painter, joined in 1848; Robert Tonge, who but for his early death might have risen to a foremost place in English art, in 1848; William Davis, the most typical painter

of the school, whose work has been strangely under-rated, came upon the scene in 1851; A. W. Hunt, one of the very few who succeeded in making a name out of his native county, in 1854; James Campbell, a man of great promise, only partially fulfilled, belonged to the same year; H. B. Roberts followed in 1855; and the list may be closed with the names of two men still living and in every way worthy of distinction, W. J. J. C. Bond, who joined in 1856, and John Finnie, who joined in 1860. There were many others, of course, both during the time selected and earlier, whose work merits recognition in this memoir and will be dealt with in the separate biographies which follow; but the names picked out are those on which Liverpool can depend for its claim to a school of real distinction. They include, in addition to the portrait-painter mentioned, an animal-painter (Huggins) of the very highest and most brilliant type, a man who with Landseer's chances might easily have eclipsed his fame. Windus as a "Pre-Raphaelite" figure-painter is known and appreciated by artists, but not by the public at large. Two others, Campbell and Roberts, were masters of *genre* subjects and character studies. The rest were painters

of landscape; and so essentially was landscape the chosen field of the Liverpool men that it came naturally even to those whose work lay in other directions. Mr Windus, for instance, has painted landscapes with a charm that renders them quite distinct and individual, besides pictures such as the "Outlaws" and "The Strayed Lamb," in which landscape forms the principal part. Huggins, again, was every bit as great in landscape (and in portraiture also) as he was in his studies of lions or domestic animals; whilst Davis, a landscape artist first and foremost, began life as a painter of portraits and animals. The fact was that these men learnt to use their eyes and to draw, and having no studio training or traditions to warp them, they took, like Lord Bacon, all nature for their province. This was the binding link between them, coupled with a loose *camaraderie,* which did not include all, however, and which depended more on the chance of residence than on community of tastes. They had no common style of painting, though an interchange of influence can be traced here and there; but they agreed in this one principle, which is enough to constitute them a school, that at a date long in advance of most schools they paid

little attention to the conventional canons of art, and painted direct from nature. They were the apostles of *plein air*, the devotees of *paysage intime*, nearly a generation before these phrases had been invented—or at least had become current. Moreover, they agreed in having eyes for the wealth of colour in nature, and painted from a full palette, not in classical browns or greys. It is as a school of colour before everything that the Liverpool men deserve notice. Thus they were quick to seize upon the new ideas offered by Turner, the greatest master of landscape that England has seen; and when the "Pre-Raphaelite" outbreak occurred they were the one sole body of artists in England prepared by previous training and experience to appreciate its significance. Headed by Windus they welcomed it with enthusiasm. Some even took to its principles in their extreme literalness, and for a while produced pictures suitable from their glowing colour and minuteness of handling to be set beside the early efforts of Millais, or Rossetti, or Holman Hunt. Others came less profoundly but not less definitely under its spell, and the school as a whole was, as has been described in the previous chapter, so sympatheti-

cally disposed to the new movement that it finally sacrificed itself upon the altar of its "Pre-Raphaelite" beliefs. This fact alone is enough to invest the Liverpool Academy with a special interest, and warrants an attempt being made to collect into a modest memorial all that can be traced or revived of the history of the men composing it.

So far as their outer lives were concerned, this history is in general uneventful. A painter's life in those days was a hard one, and did not lend itself to great events. Most of them probably never wandered far from Cheshire and Lancashire, unless it was to the happy hunting-grounds over the border in Wales. Some few grew famous outside their local circle, and migrated to London, where they became members of the greater Academy or other kindred societies. Many were less fortunate, and returned in disappointment to their former haunts. London in more than one instance proved a snare to men who in their moderate provincial surroundings had done capable, praiseworthy work, and, speaking generally, there were few who bettered themselves by the change. Richard Ansdell, President of the Liverpool Academy during 1845-46, came to London in the

late fifties and enjoyed a successful career as a painter of animal pictures. He became an associate, and later a member of the Royal Academy. His "Battle of the Standard," which brought him into reputation, was a fine work, full of power. The large canvas of a negro slave fighting with blood-hounds, by which his work is chiefly represented at Liverpool, hardly does justice to his fame. John Wright Oakes, the landscape-painter, of whose larger works there is a fine collection at Allerton Hall, Lancashire, got as far as the Associateship of the Royal Academy, and was a regular exhibitor there. Samuel Austin and Henry Dawson both made their names in London, the latter, it is true, at the extreme end of his life. William Collingwood, quite recently deceased, was an original member of the Society of Painters in Water-Colours. W. L. Windus and William Davis, though attached to no London institution (unless we include the Old Hogarth Club, which numbered a Liverpool contingent), exhibited in London as well as in Liverpool, and met with esteem, at any rate, among the advanced section of artists; and Alfred Hunt, in spite of the discouraging way in which he was treated by the Royal Academy, established his fame so com-

pletely at the Old Water-Colour Society that few probably recognise him as a native of Liverpool at all, or as a member in early life of the Liverpool Academy. Of the rest, James Campbell, as a painter of character studies with a marked vein of humour, promised at one time to reach a considerable eminence, but deteriorated after coming to London. His best work merits more recognition than it has ever received. William Daniels, a clever portrait-painter, shared the fate of Campbell, and so it was with some others as well. Of the older men, Hargreaves the miniaturist, Charles Towne, and Samuel Williamson, not to mention others, were deserving of a wider fame than Liverpool could give them, though all were men of local distinction in their day. The case of Tonge, and of Huggins, has been mentioned already; while of W. J. J. C. Bond ("Alphabet" Bond, as he is familiarly called in Liverpool), it may be said that he has left a legacy of pictorial work which would be likely to afford surprise to collectors who have never heard of it. A certain number of Liverpool pictures, naturally, find their way from time to time into auction rooms, where their merit is variously appreciated; but let Cheshire and Lancashire once begin to disgorge

the art treasures which they have so far wisely clung to, and it is safe to predict that there would be a very considerable rise in their value. For these Liverpool artists (speaking of the best of them) represent no trick or phase of fashion, but good, honest, forthright work, such as one associates with the best British masters of an older school; and not only so, but they possess a distinct charm of their own in being amongst the earliest painters who worked direct from Nature and studied her many moods with earnest, conscientious effort.

That the National Gallery should not know these men is easily explained. Official art does not so much inform as follow public judgment. What does seem remarkable is the fact, already pointed out, that the city which has most reason to take a pride in the work of its own sons should remain comparatively callous to its existence. Very few representative pictures by the local men are to be seen in the great Art Gallery of the Liverpool Corporation, which has made no effort to secure them on such occasions as they have come into the market. There are better pictures by Liverpool men in America, if what the dealers say is accurate, than in the Walker Art Gallery, which indeed would have fewer still but for the

transfer to its walls (and cellars) of the diploma pictures which used to belong to the Academy. By purchase the Corporation seems to have acquired some eighteen or twenty items of various merit by local men; and it cannot be pleaded that this is due to lack of opportunity, for numberless good examples of the school have passed through the local sales rooms and changed hands at the low prices fetched by pictures which are not the fashion. In fact, the official appreciation bestowed upon these prophets in their own country may be gauged by the following pregnant entry in the "biographical" section of the municipal catalogue:—

"Windus, W. L., a local Artist . . 41."

With regard to another, James Campbell, even this rudimentary fact appears to be unknown.

In their lifetime, fortunately, the Liverpool painters were supported (though not in any degree of affluence) by a succession of generous local patrons, and to this day most of the great private collections in the county contain at least a sprinkling of their work. Some consist mainly or entirely of it; and it is as much to the credit of the pictures as their owners that the latter are

so reluctant to part with them. Amongst the principal collectors, past and present, of Liverpool work, the following may be named :—

Mr John Miller of Everton Brow, deceased (Windus, Davis, Huggins, etc.).
Miss Miller and Mrs Munn, of Liscard (Davis, Huggins, etc.).
Mr George Rae, of Redcourt, Birkenhead, deceased (mostly Davis, Bond, Huggins, and Tonge).
Mr George Philips, the publisher, deceased.
Ald. Edward Samuelson, of Liverpool, deceased.
Mr Andrew Bain, of Glasgow (D. A. Williamson and Windus).
Mr James Smith, of The Knowle, Blundellsands (D. A. Williamson and Windus).
Mr Beausire, of Birkenhead (Davis, Tonge, and Bond).
Mr A. T. Squarey, of Bebington, deceased (Davis, Tonge, etc.).
Mr Coltart, of Birkenhead, deceased (Davis and Tonge).
Mr Albert Wood, of Conway (Huggins, Tonge, and Davis).
Mr Gray Hill, of Mere Hall, Birkenhead (Bond).
Mr Walter Duckworth, of West Kirby, deceased (Samuel Austin).
Sir Thomas G. Frost, of Chester (Huggins).
Mr Alfred Booth, of Sefton Park, Liverpool.
Mr John Elliot, of Hoylake (Huggins, Collingwood, Davis, Bond, etc.).
Lieut.-Col. Gaskell, of Woolton, Lancashire (Tonge, Davis, Huggins, etc.).
Mr Thomas Clark, of Allerton Hall (Oakes).

Mr Rowland Hughes, of Sefton Park (Harry Williams, Bond, etc.).
Mr R. R. Lockett, of Liverpool (Tonge).
Mr William Hope, of Birkenhead (Davis and Bond).
Mr Edward Rae, of Birkenhead (Davis, Tonge, and Bond).
Mr Ebenezer Rees, of Blundellsands (Davis and Bond).
Mr G. C. Dobell, of Birkenhead (Oakes, Roberts, Davis, etc.).
Mr Arthur Earle, of Childwall (A. W. Hunt, Bond, etc.).
Mr Alfred Holt, of Liverpool (Oakes, Finnie, Walters, etc.)
Mr G. M. Dickson deceased (Bond, Davis, Harry Williams).
Mr R. C. Beazley, of Birkenhead (Bond).
Mr W. H. Newall, of Rickmansworth (A. W. Hunt and Davis).
Mr Humphrey Roberts, Queen's Gate, London (A. W. Hunt and Davis).

The patron most intimately associated with the school as a whole was, beyond comparison, Mr John Miller. Mr Miller was an enthusiastic collector of pictures, with a strong bias towards the early work of the English "Pre-Raphaelites." Many fine "Millais's" were to be found at one time or another in his possession, and Millais, Holman Hunt, and Madox Brown were all occasional visitors at his house. He took a considerable interest in the "Pre-Raphaelite" artists and their career apart from Liverpool. Thus he did yeoman's service in collecting and lending pictures

for the exhibition of their works at Russell Place in 1858, or, as Madox Brown put it, "was an indefatigable recruiting sergeant." He was also, together with Windus, Bond, Davis, and others, an original member of the old Hogarth Club, which was formed to advance their principles. As a judge of the sort of pictures he liked, he had few equals, and his criticisms, quite as much as his patronage, must have been of considerable value to the artists with whom he was on intimate terms. Ford Madox Brown, in his diary for 1856, gives the following description of Mr Miller and his *ménage* at the time we are chiefly dealing with:—

"This Miller," he says, "is a jolly, kind old man with streaming white hair, fine features, and a beautiful keen eye like Mulready's; a rich brogue, a pipe of cavendish, and a smart rejoinder, with a pleasant word for every man, woman, and child he meets, are characteristics of him. . . . His house is full of pictures, even to the kitchen. Many pictures he has at all his friends' houses, and his house at Bute is also filled with the inferior ones. Many splendid Linnells, a fine Turner, and a good Constable, are among the most marked of his collection, plus a host of good pictures by Liverpool artists—Davis, Tonge, and Windus chiefly. . . . On the subject of Miller's dinners, I may notice that his hospitality is some-

what peculiar of its kind. His dinner, which is at six, is of one joint and vegetable, *without* pudding; bottled beer for drink—I never saw any wine. His wife dines at another table with, I suppose, his daughter, when at home. After dinner he instantly hurries you off to tea, and then back again to smoke. He calls it a meat tea, and boasts that few people who have ever dined with him come back again. In the evening a party of artists was at Miller's, and I met Davis, who brought a little sketch from Nature, very beautiful. Miller asked me as a favour to purchase it, which I could not refuse him, though it put me in the awkward position of patronising a man I think far too well of to attempt the like with. Mr Davis, who has been one of the most unlucky artists in England (now about forty, with a wife and family), is a man with a fine-shaped head and well-cut features, and his manners are not without a certain modest dignity, though crushed by disappointment. Miller is the only man who buys his pictures."

This last statement may have been nearly accurate at the date in question, but Davis had other patrons as well who dealt not ungenerously by him, in particular the late Mr George Rae, who kept him commissioned for several years, and formed an unrivalled collection of his works.

Mr Miller's house was a rendezvous for Saturday

evening gatherings of the kind just described, at which any of the artists who lived sufficiently near were accustomed to meet and discuss each other's work. Pictures were brought and handed round for approval, technical questions were debated, and in fact these reunions afforded opportunity for such general interchange of ideas as is required in order to form anything like a regular school of painting. There was a sketching club besides, the members of which went out together, and once a year the club was accustomed to make an expedition into the country, where the members dined, and spent a convivial day. On such occasions more than one of the painters would develop into a musician, the guitar being a favourite instrument; wit flowed freely, and painting was forgotten.

Life, however, had its darker side also for some of the group. Artists, as such, were in those days held in no great reputation. The earlier catalogues of the exhibitions, which lavished prefixes of gentility upon the distinguished amateurs who honoured the walls, had no such consideration for mere painters, but made a clear distinction in their names, as a cricket club does with its professionals. This standpoint had its correlative occasionally

in a certain want of steadiness and improvidence, which put an end to more than one brilliant career. Of course there were artists and artists, and if some were dissipated, others were the very reverse. But poverty was a common feature with many of them, and "pot-boiling" pictures, sold for a few pounds, or even shillings, to keep body and soul together, could not have been altogether unknown in their precarious lives. It is difficult otherwise to account for the occasional inferiority into which some of them lapsed; yet even "pot-boilers" in that age of strenuous effort were meritorious compared with the paltry works which now so often qualify for the name.

Studios, it is curious to remember, were almost an unknown luxury. The artist was an easily-satisfied creature, painting as best he could at home, or, more generally in the case of the Liverpool men, out-of-doors, and grinding his own colours, the secret of much of his good work. Even as late as 1888, a man of Madox Brown's standing, resident in London, had no studio. "To an artist accustomed to the gorgeousness of latter-day studios," Mr Hueffer writes in his grandfather's "Life," "the ordinary room with its north and east lights, and with none of the customary paraphernalia

of rich stuffs and properties, must have seemed cold and bare indeed." The poor artist of the provinces, living in a small, and probably ill-built house, had even fewer advantages, But, after all, it is not the studio that makes the painter; and if poetry, as some say, thrives best in a starving garret, it may be that pictures also are the better for being painted in untoward circumstances, with the necessary triumph over difficulties which these involve. Certainly the Liverpool pictures do credit to their surroundings, and the more one sees of them, the more surprising it becomes that so little should be known of them. The only reason that can be assigned for their not having made a greater impression at the time they were painted, is that they were designed to tone, and were probably crude and over-brilliant in colour when fresh. Huggins, when remonstrated with for painting a purple donkey, remarked that it was not meant to be looked at for twenty years, and to-day that donkey appears to be the perfection of glossy colour. So it must have been with Davis, and so it is with Bond. A freshly-painted Bond looks almost garish among his earlier productions. But this, after all, is a commonplace of painting, and hardly worth point-

ing out, except that being a school of brilliant colourists, the initial state of their pictures would probably be worse than others, and would raise the same objections as were made to the early "Pre-Raphaelite" efforts. Time and varnish, according to Millais, were the real old masters, and time has been an important factor in making the Liverpool pictures what they are to-day, models of sound, vigorous painting and rich colour. It is not the least part of their merit that, at the sacrifice of immediate reward, they were painted so as to ripen slowly under the eyes of another generation.

MEMOIRS OF THE BETTER KNOWN ARTISTS BELONGING TO LIVERPOOL, FROM 1810 TO 1867.

RICHARD ANSDELL, R.A.

ONE of the most celebrated of the Liverpool artists was Richard Ansdell, born in Liverpool on 11th May 1815, and educated at the local Blue-coat School. Of his father, little seems to be known, but his grandfather was the owner of salt-works near Northwich. He did not begin to study Art seriously until his twenty-first year; but within a comparatively short time, by 1840, we find him exhibiting two pictures, "Grouse-shooting" and "A Galloway Farm," at the Royal Academy; and in 1842, his picture of "The Death of Sir William Lambton," a scene at Marston Moor, with a highly impressive study of a dying horse, won for him considerable notice. Two other successful early pictures by him represented the coursing meet at Aintree, in which portraits of all the leading men were introduced, as well as the dogs and horses; and a portrait of the Earl of Sefton with his horse, in which, how-

ever, there is some reason to suppose that Philip Westcott may have painted the head. The former picture was engraved after exhibition at the Royal Academy.

"The Battle of the Standard," exhibited about the same time, brought Ansdell into public favour, and he was induced to leave Liverpool and come to London. He was warmly taken up by the artists of the day, and was elected an associate of the Royal Academy in 1861, and an R.A. in 1870. His career in London was entirely successful, the average price fetched by his works between 1861 and 1884 being given as £750. A picture of St. Michael's Mount, Cornwall, which came into Baron Grant's possession, fetched no less than £1410, 10s., when his collection was dispersed.

Between 1857 and 1860, Ansdell travelled in Spain with John Philip, R.A., and the two painted a number of Spanish subjects jointly. Ansdell also painted in collaboration with Creswick, who furnished landscapes for his animals (examples are to be found in his "Drover's Halt" and "The Park"), and, on more than one occasion, with W. P. Frith, who painted the figures in such pictures as "The Keeper's Daughter" and "Feed-

RICHARD ANSDELL, R.A. *By permission of* MR LOCKETT AGNEW.

THE BATTLE OF THE STANDARD.

[*To face p.* 52.

ing the Calves." Mr Alfred Holt has a picture of "Diana and Endymion" by Westcott, to which Ansdell had contributed a pair of sleeping hounds. His pictures were usually large and boldly painted, a typical specimen of his maturer work being "Craft and Confidence," in the possession of Mr King of Liverpool, representing a life-size group of a fox trying to steal a pair of young lambs from a mountain sheep. This was exhibited at the Royal Academy in 1870. A more sensational and earlier type of his work is the large canvas of a runaway slave fighting with bloodhounds, in the Walker Art Gallery.

Ansdell was a successful exhibitor at Manchester, where he several times won the Heywood medal for the best picture of the year, and in 1855 his pictures, "Turning the Drove" and "The Wolf-slayer," gained him a gold medal at the International Exhibition at Paris. He etched a few not specially distinguished plates.

Although Ansdell was a member of the Liverpool Academy from 1837 to 1852, and was President of it for two years in 1845-46, he was not a representative painter of the school in the sense that his successor, Huggins, was. He was much more truly a representative Royal Acade-

mician of London, where he lived (at Lytham House, Kensington) for several years. In his old age he removed to Collingwood Tower, near Farnborough, and died there on 20th April 1885.

In appearance he was tall and inclined to stoutness, with an attractive manner, which brought him patrons among the county families at an early age. He was a familiar figure at shooting-parties, one of which he has depicted on a canvas now at the Walker Gallery. He was married in 1841 to a Liverpool lady, Maria Romer, and had eleven children, eight of whom survived him.

SAMUEL AUSTIN, O.W.S.

SAMUEL AUSTIN, the water-colour painter, was born on 23rd October 1796. His father, whose Christian name was William, resided in London, where he died in 1806, and young Austin was sent to the Blue-coat School in Liverpool. After leaving school he was placed in a merchant's office (not a bank, as the Dictionary of National Biography says), but gave up his position there to follow the profession of an artist. He had some early lessons from P. Dewint, and choosing water-colour in preference to oil, he eked out his living at first by taking pupils and by teaching in at least one school. This was a well-known Liverpool "School for Young Ladies," and the story is told that after Austin had taught there for some time the head-mistress took him aside one day and said with much hesitation that she would have to dispense with his further services. On being pressed for a reason, she explained:

contains two of his works, a view of East Quay, Prince's Dock, with a crowd of shipping, and another of the two stone pillars known as Bootle Landmarks, which were removed to make room for the extension of the Liverpool Docks. This picture is in oil, which Austin seldom used, and in which he was not specially proficient. The South Kensington Museum owns a water-colour sketch by him of "Shakespeare's Cliff, Dover, with Luggers on the Beach." His work, for the most part, is of an early character, inclined to brown colouring, but brightly-coloured examples are to be found among it. It is individual and easily distinguished.

Besides the subjects for which he is best known, Austin was much devoted to architectural studies, such as are afforded by many of the old towns of Normandy, Germany, and the Low Countries—the "View of Dort" mentioned above being one of this class. He was remarkably accurate in perspective, and seemed to revel in complicated difficulties, such as those presented by the tower and spire of Caudebec. Some of his early work shows traces of Turner's methods, by which he was obviously influenced. One of his compositions, in which he introduced the Old

Tower (then standing in Water Street, Liverpool), St Luke's Church (newly built), old houses formerly standing in Moor Street, the town-crier (a notable institution in Liverpool of those days), groups of soldiers, sailors, etc., and the Town Hall, was painted in response to an invitation from the Corporation of Liverpool, and was awarded the prize offered. This picture cannot now be traced, but the sketches for it are still in existence.

Austin became an associate of the Liverpool Academy at an early period of its history, about 1820, and was elected a full member in 1824. He exhibited annually in its galleries up to about 1830. He lived at No. 66 Russell Street, Liverpool, but for some time used to spend a portion of every year in London, often in lodgings in Howland Street, Fitzroy Square, then a noted resort of artists. He was intimate with George Cattermole, Copley Fielding, and other notable painters of the time, and was well acquainted with William Roscoe, Felicia Hemans, Dr Formby, and the Rathbones, Lawrences, Custs of Leasowe, and other well-known families of or near Liverpool. The venerable William Roscoe wrote the following impromptu epigram

for him, in an album, dated 30th March 1830, a year before his (Roscoe's) death:—

> "Tho' faint the line that flows with sable stream,
> And frail the paper that receives my name,
> Yet may they still preserve their worthless trust
> When this still frailer hand returns to dust."

In the *Poems* of Mrs Francis Hornblower (a daughter of William Roscoe), published 1843, there are some "Verses on the Illness of the late S. Austin, of Liverpool," verses of considerable pathos and charm.

Austin died in July 1834, at Llanfyllin, in North Wales, and was buried there. His wife, *née* Elizabeth Sophia Adams, grand-daughter of Admiral Koch, a Russian who changed his name on settling in England, survived him fourteen years, and died in September 1848, leaving six children. Of these Anna Mary, the eldest, was herself a capable artist, and made a favourable impression by her work on Dewint and Clarkson Stanfield. She married Lewis Hornblower, architect, of Liverpool and Birkenhead. Of the remaining children, the second, William Samuel, married Isabel Bond, younger sister of R. S. Bond, the artist (*q.v.*), a pupil of Austin; the third, Alfred, married E. Rampling; the fourth,

Charles, died young in Australia; and the fifth and sixth were daughters, both unmarried.

For many of the particulars relating to Samuel Austin's life we are indebted to the kindness of Mr George Hornblower, F.R.I.B.A.

CHARLES BARBER

CHARLES BARBER was originally a native of Birmingham, who came to Liverpool early in life as a teacher of drawing at the Liverpool Institute shortly after its foundation in 1810. He became a member of the Liverpool Academy, after its fusion with the Institute, and was subsequently Treasurer and for seven years President of that body. Whatever may be said of his art, which was little more than that of a conscientious professor, Barber was at all events a useful and energetic citizen. His house was a centre for the intellectual life of the place, and he took a warm part in promoting the establishment of such institutions as the Literary and Philosophical Society, and the Architectural and Archæological Association. Traill, the President of the Liverpool Royal Institution, and William Roscoe were among his intimate friends.

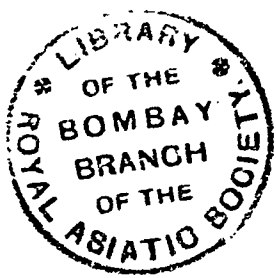
Barber exhibited three times at the Royal

Academy, his two best known pictures, "Evening after Rain" and "Dawn of Day," being hung there in 1849. He was also a constant exhibitor at Post Office Place. He died at Liverpool in 1854.

JOHN BIRD

JOHN BIRD, one of the less known painters of the old Liverpool school, was born in 1768. He appears as a member of the Liverpool Academy at the time of its reconstitution and fusion with the Institute in 1810, and exhibited in that year. He was Secretary in 1810 and 1811, but dropped out during the years 1816 to 1822, when no exhibitions were held. His *forte* was landscape, and at an earlier period of his career he was employed to draw some of the illustrations for Angus's "Principal Seats of the Nobility," published in 1787, as well as for other topographical works. Bird also practised as an architect, and was the designer of the Roman Catholic Pro-Cathedral of St Nicholas, Liverpool, built about 1810, of which Picton says that "with a better knowledge of details the elevation to Hawke Street might have been made far from contemptible." He died in 1829 at Whitby. John

Bird must not be confused with a better known namesake, Edward Bird, of Bristol, who was also an exhibitor at the Liverpool Academy and an honorary member. The latter was a painter of historical subjects, and was elected a Royal Academician in 1815. He died at Bristol in 1819, and is buried in the cloisters of the cathedral.


LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

JOHN FINNIE.

ST JOHN'S CHURCH, CHESTER.

By permission of Mr J. KING.

[*To face p.* 120.

W. J. BISHOP

William James Bishop, for some years President of the Liverpool Academy, was a native of Liverpool, and was born in 1805. He began life as a painter on glass, and was one of the artists who painted the fine window of the Crucifixion in the now demolished Church of St George, Liverpool. From this work he advanced to the profession of art, and without attaining any decided eminence became a proficient painter both of portraits and landscape. Of the former, many examples by him are to be found in and round Liverpool to-day.

In addition to his work as a painter, Bishop set up as a teacher of drawing, and was for many years successively drawing-master at the Mechanics' Institute and at the Liverpool Collegiate School, where he remained until within a year or two of his death, which occurred in 1888, at the ripe age of eighty-three.

Bishop was a man of about middle height, sturdy and broad-shouldered, with a dark complexion. Of attractive appearance generally, with fine features, he possessed a peculiarly amiable disposition which ensured for him a wide popularity. His cordial relations with his brother-artists made him a successful President of the Academy, and the harmony of that institution was never more complete than during the time he presided over it. He was re-elected annually without opposition, and only resigned after many years' service in 1867, when the Academy virtually ceased for a time to exist. His sympathies were not with the "Pre-Raphaelite" section, in the unfortunate disputes which occurred about 1857, and though he remained with the Academy as its President, he probably would rather have sided with the secessionists. After his retirement he was in the habit of exhibiting his pictures at the Corporation Art Gallery until his death.

He was twice married, and had a son by his first wife, the Rev. H. H. Bishop, the author of several works, principally on Church architecture, formerly vicar of Deptford, and still living (1904) at Wylam-on-Tyne. In spite of his arduous life, Bishop never attained to very flourishing circum-

stances, and in 1886, on his retirement from the Collegiate School, a fund was subscribed by his friends and brother-artists to present him with a testimonial and a small annuity to support him in his ill-health. This he only enjoyed for two years.

The following sketch of Mr Bishop and his home at 33 Gildart Street is contributed by an old pupil, Mr Thomas Pryce, who boarded with him from the School during 1848-50:—

"His genial presence and ever-ready kindness in giving instruction made his house the centre of attraction to a little group of artists, many of them men of great talent and promise. Amongst them were W. L. Windus, W. Huggins, W. G. Herdman, W. Spence, John Bishop, Richard Ansdell, and, last but not least, J. W. Oakes. The Bonds, Finnie, and Boadle were of later date. In Oakes Mr Bishop always took an especial interest. They were constant companions in sketching expeditions to Wales, Anglesea, and elsewhere, and Bishop was as much disappointed as Oakes could have been that the full honours of the Royal Academy were never accorded to his pupil and friend. Bishop was essentially a 'handy' man, equally proficient with oil and water-colour, and excellent at getting up large drawings and diagrams for college lectures. He designed the case for the large organ in the College hall. He was an

enthusiastic fisherman, an excellent mechanic, and could make fishing tackle and turn out a rod of which Farlow or Chevalier Bowness need not have been ashamed."

W. J. Bishop became an associate of the Liverpool Academy in 1830, a full member in 1838, and President for the first time in 1854.

The Walker Art Gallery contains two of his pictures, "Crazy Kate," a character study of the mad girl in Cowper's *Task*, and a sketch of the Calder Bridge at Whalley.

R. S. BOND

RICHARD SEBASTIAN BOND, born in 1808, was a distant relation of Mr W. J. J. C. Bond, and a pupil originally of Samuel Austin (*q.v.*) then living in Russell Street, Liverpool. His family owned property in the city and were of some standing at the time. R. S. Bond himself at one period held a Government appointment, which he gave up for the practice of art, in which many of his connections and relations were engaged. His first works were mainly in water-colour, until an acquaintance with David Cox and other artists caused him to take up oils. He married the daughter of a minister at Rowewen, after which he settled at Bettws-y-Coed, where he died on the 21st January 1886.

R. S. Bond left many works behind him, mostly marine subjects and Welsh landscapes, but his later work was much below the standard of his promise. The best of it is free and bold, differing

in this from his water-colour work, which was mainly on the delicate side. He was an associate of the Liverpool Academy from 1836 to 1842, and exhibited there, but more generally in Birmingham, where his work is better known. His patrons were chiefly in the Midlands and in London, so that he is less of a local painter than most of his fellow-artists. He was of a genial and social nature, which made him very popular in the Bettws-y-Coed community, to which he belonged, David Cox and Müller being amongst his intimate friends. Originally possessed of a robust and vigorous constitution, which enabled him to paint in all weathers, he gradually lost this, and died at a comparatively early age. The sculptor, Mr J. Hargreaves Bond, is his nephew.

W. J. J. C. BOND

William Joseph Bond, better known by his full signature as W. J. J. C. Bond, was born in 1833 at Knotty Ash, Liverpool, where his father kept a private school. He received his early education at home, and then was sent for two or three years to Stonyhurst College. On his father giving up the school, young Bond was apprenticed to Mr Thomas Griffiths, of Liverpool, a well-known picture-dealer and restorer, from whom he learnt all that was to be known of the business of preparing and mixing pigments, treating canvases, and laying on paint. Eighteen months later Mr Griffiths died, and on the advice of that warm-hearted patron of Liverpool art, Mr John Miller, who was Griffiths' executor, Mr Bond adopted painting as his profession, and began to study from nature. His earliest sketches were made in the neighbourhood of Bidston and other parts of Cheshire, whence so many of the Liverpool men

derived their inspiration, and later on he betook himself, as they did, to the coast and the valleys of Wales. In 1861 he married and settled down at Carnarvon, where he lived for some years, sending his pictures to Liverpool. He returned to the city, however, and has remained there ever since, occupying for over twenty years a studio in Central Chambers, South Castle Street. He joined the Liverpool Academy as an associate in 1856, just before the unfortunate split which wrecked it, and was elected a member in 1859, so that, with the exception of Mr John Finnie, he was the last painter of repute to be enrolled in that body before it became moribund. He is now (in 1904) at the age of 71, one of its few surviving representatives, and is still a hale, vigorous man, engaged in the practice of his art, and his picturesque figure is well known to all who care for the old traditions of painting in his native city, and have knowledge enough to prefer good work to bad.

W. J. J. C. Bond has painted both in oil and water-colour, but his preference has been very greatly for the former; in fact water-colours by him are scarce. His pictures cover a wide range of subjects, and exhibit a remarkable variety of

W. J. J. C. Bond.

By permission of Mrs G. Rae.

CARNARVON CASTLE.

style, which would be rather baffling were there not in all of them something which is characteristic of himself alone, either in the form and colouring of his groups of fishing-boats—a very favourite theme—or in the handling of rocks and foreground in his landscape pictures. He is a brilliant colourist, and has been from the first strongly influenced by Turner. In fact one large picture by him has been known to come into the auction room as a Turner, and might pass muster as such were one not previously acquainted with his distinctive traits. He has occasionally adopted broad Turneresque methods of painting (as well as colouring) such as the drawing of a palette knife with a light tint on it over a rough impasto surface to give the peculiar brilliance which Turner sometimes got; and in the pursuit of aerial perspective, and rich sea and sky effects, he has followed Turner closely in many of his best works. It is perhaps one result of his early training in restoring pictures that Bond, more than most painters, has a gift of analysing and reproducing the style of other men whose work he specially admires. Thus from constant association with the work of Davis and Tonge, and one might add of Huggins and Oakes, each of whom had a strongly individual style of

painting, he has so assimilated their methods that it would be possible to find amongst the private collections of Liverpool pictures by Bond which could be taken for one or other of these men's work, and thoroughly good examples. In a way this blending of the work of the four principal exponents of Liverpool work—the four, that is, who remained most closely associated with Liverpool—goes to demonstrate the existence of a real school of painting, in the ordinary sense. Davis, Tonge, and Oakes themselves show traces of overlapping influence at times, or borrowed ideas from each other, and Bond is a connecting link between them. All four painted direct from nature, as they saw it, and painted with an eye to the fullest and richest colouring; so that such resemblances as exist between them are superficial merely, and show nothing more than a facile power of technique and an appreciation of each other's qualities. There is no studied imitation of style and subject such as often exists in the case of master and pupils.

At one period, like many others of the Liverpool men, Bond came strongly under the "Pre-Raphaelite" influence, and made minute studies of woodland foliage, or of tree trunks, in laborious

early Millais style. The most typical example of this is a study of some trees, in the possession of Mr Edward Rae, with the texture of the bark rendered in hard, accentuated detail, and an excess of colouring; but even in many completer sketches, as in a little landscape of 1856 belonging to the collection of the late Mr George Rae, the tendency to high elaboration may be traced in the texture of some Scotch firs. As late as 1869 Bond may be found finishing an entire picture of moderate size in almost the same style; witness a view of Carnarvon Castle, in the same collection, with the stone-work, the shipping below, the foliage of the trees, etc., all delineated with the utmost minuteness, so that every square inch of the canvas is a separate small picture, and yet there is no loss of breadth or harmony in the whole. It is just a masterpiece of careful and conscientious work.[1]

Bond's canvases range between very wide limits of size—from tiny vignettes a few inches square, painted like the daintiest miniatures, to fairly large pictures, such as the grand Carnarvon Castle (which is here reproduced) in the Redcourt collection; the "Fishing Boats on the Beach at Scheveningen," in the Walker Art Gallery; and

[1] This is not the picture here illustrated.

"Homeward Bound," a particularly fine marine picture belonging to Mr Gray Hill, of Mere Hall, Birkenhead. Market considerations have, however, tended to keep them on the small side, the commonest size being about 18×12 inches. Of these he has painted a great number, which are pretty widely distributed in the county. His work is hardly known at all in London, and is a continual source of surprise (together with that of Tonge, Davis, and Huggins) to London artists who meet with it for the first time in houses in the north. The late Mr George Rae, and his son, Mr Edward Rae, have been two of Bond's most constant patrons, and both have acquired large collections of his works. Mr Gray Hill has also several fine examples, and so, to name a few collectors only, have Mr Rees of Blundellsands, Mr Arthur Earle of Childwall, Mr William Hope and Mr Beausire of Birkenhead, Sir J. G. Nutting of Dublin, Mr John Elliot of Hoylake, and Mr Rowland Hughes of Sefton Park. The late Mr Edward Samuelson, Mr G. M. Dickson, and Mr Miller also had good collections of his works.

Seas and shipping, especially studies of fishing-boats, Welsh streams and hills, and woodland

W. J. J. C. Bond, *By permission of* Sir Gray Hill.

HOMEWARD BOUND.

[*To face p.* 76.

studies are, as already mentioned, Bond's favourite subjects, but he has also painted several fine views of Conway and Carnarvon Castles; St Michael's Mount, Cornwall; the timbered hut at Hale, and other picturesque old buildings; and on one occasion at least made an expedition to Antwerp which resulted in some very fine architectural work. The George Rae collection contains a large example of this, and Mr Earle has a most exquisite miniature of the same subject, a view up the river with the cathedral tower and town grouped in the distance. In regard to ships, although he has never had practical experience of boat-building, Mr Bond is an acknowledged expert. His drawing of hulls and rigging is both technically and artistically as nearly faultless as can be. He has a passion for the sea and for shipping of all kinds, and is a most daring and intrepid sailor even at his present age. Perhaps the work he has enjoyed most is the painting of surf-washed rocks and breaking seas round the stormy coast of Anglesey, where he often spends a portion of the summer.

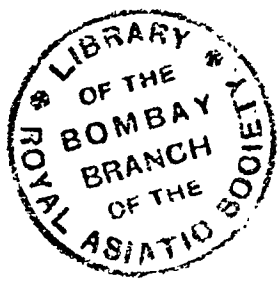
Mr Bond has a lovable and interesting personality. He is the essence of sympathetic good-nature, popular with children, full of

humour, and a keen but quiet judge of character in others. He is a connoisseur of silver, jewellery, and old china, and has a competent knowledge of architecture; in fact he is what a painter should be, a man of wide individual tastes and knowledge. To crown all, he has the most modest opinion possible of his own artistic accomplishments, and reserves the whole of his praise for others.

BENJAMIN CALLOW

BENJAMIN CALLOW, a member of a family which has numbered several painters, was a native of Liverpool, and though never actually a member of the Academy, he exhibited at its gallery for several years. He began life, as Bond did later, by restoring pictures for Mr Thomas Griffiths, to whom he was apprenticed. He shared the general versatility of the Liverpool artists by painting portraits and landscapes indiscriminately, but not being over-successful with the former, it is his landscapes which are generally known. These are sometimes of fair merit, as may be seen from a small marine picture at Allerton Hall, Lancashire. Occasionally he painted small figure subjects also, a typical example of which is in the possession of Mr Alfred Holt. He was not a member, properly speaking, of the Liverpool school, and had little communication with the other artists. His patrons were largely amongst

the owners of licensed houses, for one of whom he painted a very large picture of the exhibition of 1851, which is still extant. He was a man of medium height, and is chiefly remembered for his dress, which was always conceived in the height of the prevailing fashion.


LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

JAMES CAMPBELL

JAMES CAMPBELL, whose father bore the same name and was employed by the Sun Insurance Company, was a native of Liverpool. He was educated at the local college, and studied painting in London at the Royal Academy schools. Returning to Liverpool, he soon became one of the best known of the artists living there, and was elected an associate and member of Liverpool Academy successively in 1854 and 1856.

Campbell tried his hand at landscape a little, but the works for which he is best known are small *genre* pictures, studies of character, somewhat in the Dutch manner, and painted with almost the minuteness and care of a Dutch artist. His best picture is thought to be "The Village Clockmaker," which he himself called "Our Village Clockmaker solving a Problem," which was exhibited at the Liverpool Academy in 1859. This picture represents an old man looking at the works of a clock with a puzzled

expression on his face, and is now in the possession of a collector in the north, where Campbell had many patrons. The late Mr George Rae had in his collection another very typical example, painted in 1858, called "News from My Lad"—a blacksmith in his smithy reading a letter from his soldier son, dated from Lucknow. The whole letter looks as if it ought to be legible. It is significant that Campbell himself had a son who left his employment and enlisted in the Seaforth Highlanders.

He was a man below middle height, with pleasant, genial manners, which made him a popular member of the artist group and a welcome attendant at the Saturday evening gatherings at Mr Miller's house. Having defective eyesight, he always wore spectacles, and he was a great smoker.

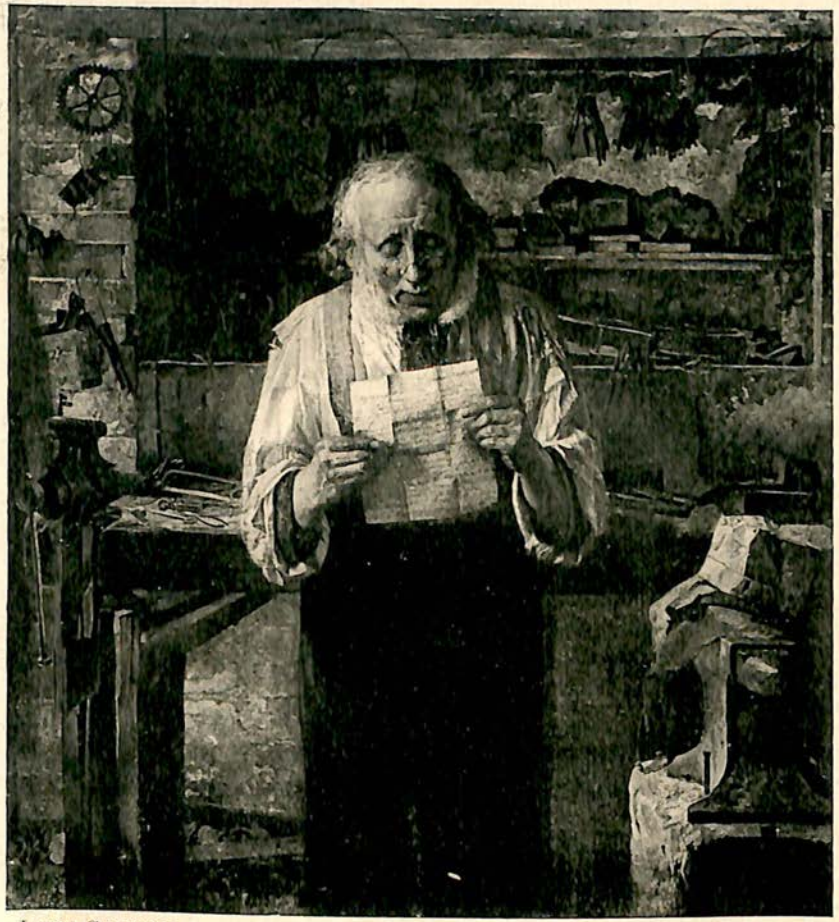
Early in his career, about the year 1864, Campbell left Liverpool and came to London. His intention was to better himself, to improve his methods, and, if his ambitions are correctly interpreted, to become a second Hogarth. Unfortunately, none of these aims were realised. The alteration in his style which he adopted, after some scientific principles instilled into him by Borthwick, proved quite detrimental, and instead of improving his work showed a material falling-

off. Nor did he acquire the position or fame that he expected. He married a widow, by whom he had children, and settled for a time at Reigate, in Surrey. Eventually he returned to Liverpool and tried to re-establish himself: but his eyesight failing almost completely, he was obliged to abandon his profession, and fell into low water. By the exertions of Mr George Rae a pension of £50 a year was obtained for him from the Royal Academy, together with the offer of a house and garden, amounting to the same annual value, in the south of England. He preferred, however, to remain in Liverpool, where his sons were employed in business, and died on 28th December 1893 at about sixty-five years of age.

The Walker Art Gallery has four examples of Campbell's work, all acquired by presentation, of which one, "The Disputed Bill of Costs," is a good representative picture. Another, "The Village Politicians," painted in London, is typical of the falling off of his style. In landscape he never accomplished much, but the last work he executed was a replica of a minute water-colour drawing of Bidston village, commissioned by a friend, at the time when his eyesight and health were alike failing, and it must be said that the

work was admirably and faithfully done. He took a lodging at one time in the neighbourhood of Eastham Woods, where Tonge, Harry Roberts, and other artists were also working, in order to paint landscape in connection with an ambitious production representing Jaques and Touchstone in the Forest of Arden; but he had not the gift of combining figures with scenery, and the picture, though it was exhibited in 1854, was not particularly successful. Other canvases of his exist with the landscape exquisitely drawn and coloured, but with the figures either untastefully posed or out of proportion.

At the Old Post-Office Place exhibitions Campbell was for some years a fairly regular contributor, and the catalogues record, amongst others, the following works: "A Chimney Nook," "Launce and his Dog," "A Cobbler's Stall," "Dinner in View," "The Dead Bird," "The Tidy Job," "Trudging Homeward," "The Labourer's Rest," "A Visit to the Old Sailor," "The Night Watchman," "A Pastoral Rehearsal," "Driving a Bargain," "The Old Tryste," "The Daughter's Legacy," "The Connoisseur," "The Recruit," etc, titles which sufficiently indicate the nature of his subjects.



JAMES CAMPBELL. *By permission of* MRS G. RAE.

A LETTER FROM MY LAD.

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A. B. CLAYTON

ALFRED B. CLAYTON was born in London in 1795. He was the son of Robert James Clayton (chief clerk at the Navy Office, Somerset House), and younger brother of Commander James Clayton, R.N. Although he adopted the profession of an architect, he was trained in early life as a painter, and studied at the Royal Academy schools as a pupil of Etty and Fuseli. Etty speaks appreciatively of his powers in a letter quoted in Gilchrist's Life of that painter. As an architect he was articled to Joseph Woods, and practised for a time at Doctors' Commons, but about 1836 he settled in Liverpool, where he remained in practice for the last nineteen or twenty years of his life. He lived for a while at Ormskirk, and held for several years the office of Bridgemaster of the West Derby Hundred of Lancashire. He never abandoned painting, but exhibited during the years 1830 to 1837 at the Royal Academy, and

at intervals from 1837 down to 1854 at the Liverpool Academy, of which he became an associate only, in 1852. His subjects were mainly architectural, with an occasional historical picture, such as "The Impiety of Caligula" (1837—previously exhibited at the Royal Academy), or scenes from Shakespeare. He also exhibited one or two portraits and subject pictures. Clayton removed to Everton Village, near Liverpool, about 1850, and died there in 1855. Many of his pictures and studies are in the possession of his grandson, Mr Edwy G. Clayton, who lives at Richmond, Surrey.

WILLIAM COLLINGWOOD, R.W.S.

WILLIAM COLLINGWOOD, who, like Dawson, Lance, and some others, belonged rather by courtesy than by natural association to the Liverpool group of painters, was born at Greenwich on 23rd April 1819. His father was an architect, and his grandfather, Samuel Collingwood, honorary M.A. of Oxford, was printer to the University. He himself was educated at Oxford, at the Christ Church School, and was a precocious scholar, especially in Greek. It is stated that he was offered a junior studentship at Christ Church, which he declined, from some scruple about the Thirty-nine Articles. He consequently did not matriculate, and his people put him into Ackermann's office, where he soon began to draw untaught. In this he was helped and encouraged by J. D. Harding, a friend of his father, and by his cousin, W. Collingwood Smith. In 1837 he took two prizes for landscape at the Society of Arts, and in the following year

began to exhibit amongst the British artists at Suffolk Street. At the same time he removed to Hastings, where he formed an intimacy with Prout and old William Hunt; but in January 1839, the offer of a teaching connection with several schools in Liverpool induced him to settle in that city, where he remained for forty-five years. His sketches of that period, and for some time later, were brilliant and energetic, both in oil and water-colour; his subjects, principally landscape, or architecture of an antiquarian and historic interest, lying chiefly in Devon and Cornwall, Yorkshire, the Lakes, Scotland, and Wales. He sketched a good many interiors of the Nash and Cattermole type, illustrative of the ancient life of such fine old mansions as Haddon Hall, Hurstmonceaux, Levens, and Cotele. His most important work of this period, however, was "Nelson at Yarmouth," purchased by Mr Samuel Smith, M.P. Later, his sketching took him to Switzerland, whence in 1851 he brought home as his wife, Marie Elisabeth Imhoff, daughter of a notary at Arbon, in the canton of Thurgau. In 1856 a picture by him of "The Jungfrau at Sunrise," now in his son's possession at Coniston, was mentioned by Ruskin in his "Notes on the

WILLIAM COLLINGWOOD. *By permission of* Mr W. G. COLLINGWOOD.

SUNSET ON THE JURA.

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Principal Pictures of the Year," and thenceforward he became chiefly known for his Alpine sketches. In these he exchanged the strong work of his earlier years for a more refined and delicate manner, combining softness with breadth.

Collingwood was an intensely religious man, of a serious, reserved nature, which prevented him from becoming very intimate with the other artists in Liverpool, or associating in their gatherings, although he joined the Liverpool Academy soon after his arrival in 1842. He was a member of the body known as Plymouth Brethren, and spent a great deal of his time and earnings in furthering its aims. He built a chapel at his own cost at Liverpool, where he was practically the minister, so far as the Brethren (who have no regular ministry) would allow it. He took Sunday and week-day services, Sunday School, etc., visiting like a clergyman, and, when away from home, used to seek opportunities for preaching, even in Switzerland, where he conducted services in French and, with less fluency, in German. Before he married, his ambition was to make enough to take him to China, where he hoped to combine missionary work with painting Chinese subjects,

and his house was always a resort of missionary enthusiasts, including, for example, T. Pietrocola Rossetti (a cousin of the painter) and Lord Congleton, who had been missionary to Bagdad, and who was one of the first to influence him in his choice of a sect. Landscape painting he regarded as a sort of sacred art, much as did A. W. Hunt, who with his father, Andrew Hunt, was among the few intimate acquaintances Collingwood possessed outside the circle of his co-religionists.

In 1884 he left Liverpool, and, after a year abroad, lived for some time at Hastings. In 1890 he settled at Bristol, where he died on 25th June 1903. Collingwood was a member of the New Water-Colour Society, to which he was elected in 1845, and also of the old Society, the R.W.S., from which he retired some years ago, though he continued to paint and exhibit pictures till his death. He left two sons, one of whom, Mr W. G. Collingwood, Ruskin's biographer and sometime secretary, is himself an artist. About forty years ago he delivered and published an interesting series of lectures, entitled "The Value and Influence of Art in General Education." As a teacher, he

had great success in Liverpool, and left many warm memories among his old pupils, one of whom was the daughter of Mr John Miller, the friend and patron of so many of the Liverpool artists.

THOMAS CRANE

THOMAS CRANE, the father of Mr Walter Crane, was himself one of three brothers all of whom were artists. He was born in 1808 at Chester, where his family had established some importance, and through the liberality of a Manchester art patron was enabled to go up to London and study drawing at the Academy schools, where he won a gold medal in his second year. In 1825 he returned to Chester and began painting portraits and miniatures, some of the former being drawn on stone and lithographed with slightly tinted faces. In conjunction with his two brothers he became engaged also in the production of lithograph illustrations for several works, such as Egerton-Warburton's "Hunting Songs," and views of Welsh scenery. A little oblong child's book, called "The Adventures of Mr Pig and Miss Crane," with verses and illustrations by himself, came out during the same period, and seems to

foreshadow the admirable work in this direction of his more famous son.

In 1832 Thomas Crane began to contribute pictures to the annual exhibitions of the Liverpool Academy, of which he became an associate in 1835, and a full member in 1838. At the same time he took up his residence in Liverpool, but in 1839, having married, he decided to move up to London, where he remained for some years. Finding that London did not suit his health, which was always delicate, he returned to Liverpool and resumed his membership of the Academy. He served as Treasurer for a while, and designed a form for the diploma, which was printed. His health continuing to be unsatisfactory he left again and settled at Torquay, where he lived for twelve years, with occasional visits to the north. He came to London once more in 1857, but died two years later at a house in Westbourne Park.

During his residence at Torquay, Thomas Crane's house was the resort of a small group of artists, who met as a sort of sketching club. Field Talfourd was one of them, and a portrait of him by Crane in charcoal still exists. Another sitter and friend, who acquired several of his works, was Sir Robert Rawlinson, the sanitary engineer.

About 1855-56, Crane executed some portraits in pastel, which were exhibited at the Royal Academy. In addition to work of this kind, he painted occasional *genre* and subject pictures in oil and water-colour, of which the better known are "Beth Gelert," the faithful hound, "The Deserted Village," "The Old Romance," "The Cobbler," "Masquerading," and some designs from "The Vicar of Wakefield." He worked a little at landscape, and was an excellent architectural draughtsman. His interest in ancient buildings led him to make many sketches of old halls, abbeys, etc. In addition to this he was of a mechanical turn, and constructed amongst other things a model velocipede with a little figure which worked the pedals by clockwork. Accomplishments of this kind were the delight of his children, and might have led to more enduring performances had his unfortunately weak health permitted.

WILLIAM DANIELS

WILLIAM DANIELS was a familiar figure amongst the artists of the old Liverpool Academy, to which, however, he never personally belonged. He was born on 9th May 1813, and developed or inherited a natural genius for art. His father was a brickmaker, and the young Daniels, apprenticed to this trade, used to find time between his work to model little portraits in the clay. It is said that Mosses, the portrait-painter, going out one day, saw him making wonderful sketches of this kind, and was so impressed with his talent that he took him into his studio and set him to work as a wood-engraver; and so William Daniels got his first instruction in art.

In appearance he was handsome and peculiarly dark, so that by current legend he was believed to be of gipsy birth. There seems to be no evidence for this, though Daniels himself gave

it colour by a certain partiality for gipsy subjects. A portrait of himself at the age of twenty-eight, a masterly performance, shows him with a broad, massive forehead and deeply-set eyes, black curly hair, and a generally impressive and artistic head.

Daniels was a powerful and vivid portrait-painter, worthy to rank among many that are now better known and accounted masters. His work is brilliant, straightforward, and free from affectations. His commissions were chiefly from Liverpool sitters, of whom he could have had as many as he wished; but an unfortunate taste for low life and convivial associations spoilt his chances and destroyed his excellent promise. He had, however, one very constant patron in Sir Joshua Walmsley, who was indefatigable in procuring him sitters. Daniels did not confine himself to portrait work, but painted a large number of fancy pictures, single figures, groups of brigands, etc., showing considerable power and imagination. He exhibited frequently at Post Office Place, one of his pictures bearing the title of "A Poor Orfan," a departure in orthography which was charitably put down to a joke. He also exhibited at least twice, in 1840

WILLIAM DANIELS. *By permission of* THE WALKER ART GALLERY.

THE PRISONER OF CHILLON.

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and 1846, at the Royal Academy, having three pictures hung in the former and four in the latter year. The Walker Art Gallery contains three of his works, a typical brigand picture, a fine portrait of himself, and "The Prisoner of Chillon," one of his strongest and most dramatic efforts. His work in later years deteriorated considerably, and lost the refinement and power of his youth. He went to London for a time, with excellent introductions and a good chance of making his way, but spoilt his career there by intemperate habits. One of the sitters whom influence procured for him was the great Duke of Wellington, but Daniels, after beginning the portrait at Apsley House, failed one morning to keep his appointment. The Duke going out for his ride met the painter in none too sober a state on his doorsteps. "Good morning, Mr Daniels," said he, "you are late." "I am all right, your Grace," replied Daniels. "Well, good morning, Mr Daniels," said the Duke, and the painter saw him no more.

Daniels returned to Liverpool, and died on 13th October 1880. He was buried in the cemetery of St James's, close to the monument of Mr Huskisson, his remains being followed to

the grave by a long procession of friends and admirers. He had been greatly annoyed some time previously by a premature reference to himself in Redgrave's "Dictionary of Painters," written under the impression that he was deceased at the time of publication, and the reference was omitted from the second edition of the work.

Pictures by Daniels are not always easy to find. His principal works included "The Recluse," "Shylock," "Excelsior," "The Last Puff of the Bellows," "Macbeth," "Lear," "Titania," and portraits of Charles Kean as Hamlet, George Stephenson, the Walmsley Family, etc. Mr Richard Eastham, of Liscard, has a small collection, including "The Beacon Fire," "The Conspirator," a nun's head, and two *genre* subjects—"Peeling Potatoes" and "Cleaning Tins." They are dark, and rather old-fashioned in style, like most of his work, but possess considerable vigour and force.

WILLIAM DAVIS

WILLIAM DAVIS ("Davis of Liverpool," as he is often called) was one of the most distinguished, as well as one of the most prolific painters of the school we are dealing with. In a way he was perhaps the most typical member of that school. He was born in 1812, at Dublin, the son of an attorney, and studied drawing at the Dublin Royal Society classes. On completing his studentship he set up as a portrait-painter in Dublin, but finding his native city insufficiently remunerative migrated to Liverpool. He became an associate of the Liverpool Academy in 1851, and a full member in 1854. In 1856 he was appointed Professor of Drawing, and continued his connection with the Academy throughout the stormy period of the "Pre-Raphaelite" movement, with which he was a hearty sympathiser. His early work consisted of portraits, figure studies, and game subjects, specimens of which

he exhibited in 1851 and 1852 at the Royal Academy. It was probably at the suggestion of Mr John Miller, one of his earliest patrons, that he eventually abandoned figure painting and devoted himself to landscape; but credit for the same advice is also given to that fine landscape-painter, his brother-artist, Robert Tonge, with whom Davis went on an excursion to Ireland in 1853 — a journey which ended in a lovers' meeting, since Davis brought back from it a wife.

The change of subject proved immediately successful. Davis developed an original gift for landscape which entitles him to a very high place amongst the exponents of this essentially British art, both as a colourist and as a searcher after poetic effect. There are few better pictures bearing his name than those associated with his first impressions of Irish scenery. A pool filled with masses of large burdocks and water-plants, overhung by a dense bank of trees, formed material for an admirable work full of rich colour and depth, and with every inch of foliage, every turn of a leaf, studied from nature. This picture came into the possession of the late Mr George Rae, who owned an unrivalled collection

WILLIAM DAVIS.

By permission of Mr W. NEWALL.

POOL AT LEIXLIP.

[*To face p.* 100.

of Davis's work, happily still intact. Another, similar in feeling, and not less fine, is "The Pool at Leixlip," which used to belong to Mr Leathart, of Gateshead, and is now in Mr William Newall's collection. A third is in the possession of Mrs Munn, one of Mr Miller's daughters, and represents a view on the Liffey, with trees reflected in the deep water, a stony foreground, and distant woodlands seen under a heavy, cloudy sky; a fourth, representing a salmon leap on the Liffey, is in the possession of Mr Beausire. All of these are painted in a broad, vigorous style, which Davis could always adopt at need for his larger pictures, such as the magnificent "Runcorn Gap" and "Port Bannatyne in Twilight," belonging to the late Mr Rae, or the two ploughing pictures belonging respectively to Mr Humphrey Roberts, of Queen's Gate, and Mr John Elliot, of Hoylake. The general run of his pictures is, however, considerably smaller, and the characteristic feature of these is a fine and delicate technique, often amounting to stipple in parts, coupled with a richness of colour which makes Davis's nature pictures hang well with the figure subjects of the "Pre-Raphaelite" school. When first painted they were no doubt

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rather crude and hard in colour, and this may have accounted for their indifferent reception in London. But with the admirable knowledge of pigments which the leading Liverpool men possessed, Davis's pictures have toned very perfectly, and have preserved all their qualities of freshness and brilliance. Very few show any signs whatever of deterioration, and all are free from the dangerous luxury of asphaltum, which so many of his contemporaries used.

In the matter of subjects Davis loved the low sandy wastes to be found on the Cheshire coast, which Tonge made so especially his own, together with any little picturesque bit of cornfield, or old building, or windmill, or woodland to be found in those days in the Wallasey district. The Bidston Mill, now preserved on public ground, figures repeatedly in his canvases. He had the gift of imparting a touch of human sentiment into the most insignificant little views, and his noble picture of "Harrowing" will stand against Fred Walker's more famous "Ploughing," which it strongly resembles in tone. Tennyson, who greatly admired "Harrowing," said that he could not look on it without tears—

"Tears from the depth of some divine despair."

This picture, like many of Davis's best works, was rejected by the Royal Academy in 1862, although at the succeeding International Exhibition it was well hung and met with much praise. Davis bore a strong grudge even before this incident against the Royal Academicians, whom he found, as most original men have found them, quite unsympathetic towards anything but conventional work. Nevertheless, he exhibited about a dozen pictures in all at Trafalgar Square (and later at Burlington House) between the years 1855 and 1872, including the charming little sketch of Wallasey Mill,[1] known familiarly as "The Ducks," in 1856, and "Ploughing on the Banks of the Conway," in 1870. Certain hardly perceptible faults of perspective and proportion, as well as a total disregard for composition in all but his

[1] Madox Brown, describing the Academy in 1856, says of this picture: "There is a little landscape by Davis of Liverpool, of some leafless trees and some ducks, which is perfection. I do not remember ever having seen such an English landscape. It is far too good to be understood, and is on the floor." *Ford Madox Brown*, by F. M. Hueffer, p. 125.

Of another small landscape, called "The Trespassers," Ruskin once wrote to Burne-Jones: "This is indeed, a very beautiful little picture of Davis's, the best I have seen by him. The light in the sky and the solemn glow on the ground and leaves and figures are nobly felt. I can't see all the good of it to-night. I will write you again in the morning.

largest works, may have set the Academy judges against him, but to any one save a formalist in art his pictures have a quality sufficient to override even greater defects. One can live with and enjoy his scenes of brilliantly illuminated countryside or quiet evening landscapes, never noticing that in the one case a hedge cuts the picture in half, or that in the other a turnip-field seen endwise splits it into furrows. This love of nature as he found it, and contempt for the rearrangement of details which almost all artists find necessary, was pre-eminently characteristic of Davis. He would paint a new stone wall, a plank fence, or anything else that came in his way, and make a picture in spite of it. Odd little details that struck his fancy, on however small a scale, filled him with interest to the exclusion often of the picturesque; thus it is recorded by a brother-artist who took him on a sketching tour to Carnarvon that the grander beauties of the bay seemed to be lost on him, while he was discovering endless pleasure in old walls, duck ponds, and other common objects which he could have found at home. Ducks he was so fond of introducing into his pictures that they almost might serve as a signature. Another typical story told of Davis by one of the "Pre-Raphaelite" group

was, that having taken him out one day and planted him in front of a lovely view, his companion came back and found him with his back to the picture, joyfully sketching the brick opening of a drain.

In spite of this peculiarity, the distinction and fine quality of Davis's work was not lost upon the newer artists of the day, who appreciated his pictures and cultivated his acquaintance. He was on friendly terms with Mr Holman Hunt, with Madox Brown, and the Rossettis, to name no others; and when the old Hogarth Club was founded in the fifties to promote the "Pre-Raphaelite" ideals, by a select body of artists which numbered Morris and Burne-Jones amongst its members in addition to those just named, Davis (together with Windus, Campbell, Oakes, Bond, and A. W. Hunt from Liverpool) was invited to join its ranks.

One of the pleasantest traits of the "Pre-Raphaelite" correspondence is the evidence it shows of an unselfish desire to help one another, without the least jealousy or rivalry. In Madox Brown's Life it is recorded what efforts that ever generous painter made to get Davis's pictures well hung at the International and other ex-

hibitions, and such notice as was taken of his work by Ruskin (who seems to have rather included him in the same conspiracy of silence as Madox Brown) was due to the persistent reminders of Rossetti. On the other hand, long before Davis knew Rossetti, he had been instrumental in getting one of the latter's early water-colours sold to a patron of his own. This was an action quite in the manner of the "Pre-Raphaelites," whose somewhat flippant notion of a patron was a victim to be equally shared by all.

Davis seems to have worked for a very small number of patrons, who kept him supplied with commissions, and advanced him money from time to time to meet the continual demands of an ailing family of children. For some years he worked chiefly for Mr Rae, establishing himself now at Bettws-y-Coed, now in some other picturesque locality, and always writing hopefully of what was going to be, and apologetically of what had not been accomplished. An unusual and rather pleasant break in the monotony of his life was when he spent some weeks at Alresford painting pictures for Lady Ashburton. His letters thence were full of naïve admiration for the artistic talents of his hostess and her friends,

and of their criticisms upon his work. With all this regular employment he was consistently poor. Possibly the very fact of its regularity may have tended to make him more than usually careless of finding a market for his works; and added to this was a certain improvident optimism of temperament, due probably to his Irish descent. From some unknown reason he refused absolutely to have any transactions with dealers. On one occasion, when his funds were low, he was at Mr George Rae's house, and Mr Rae took the opportunity of showing one or two of the finest of his pictures to Gambart, who was in another room with him. Gambart, whose purchases were of the greatest help to Millais, Rossetti, Madox Brown, and others of the elect, had come to Liverpool to see Mr Rae's Rossettis, but he was greatly struck with Davis's work, and at once offered to commission two large pictures. Mr Rae hurried in to Davis with the news, and Davis for a moment was delighted. Then he asked anxiously: "I suppose they are not for a dealer?" Mr Rae replied that they were for Gambart. "In that case," said Davis, "I can't under any consideration undertake them, for I have never worked for dealers, and never will."

There was a sort of sturdy independence and pride about him, that made him excessively sensitive, and his feeling about dealers may have been that if his work was not good enough to find purchasers on its own merits, it was not worth doing. He never allowed his work to deteriorate, or hastened it from mercenary considerations. On some occasions his touchiness was rather embarrassing. Thus, when he was staying with the Millers once at Arden Craig, in the west of Scotland, and was left to be entertained for a time by the ladies of the house, Miss Miller volunteered to sing to him, and trying to choose something he would like, sang "Home, Sweet Home." What reflection Davis could have found in this is difficult to see, but he was deeply offended, and at the close of the song, got up to leave the house and was for going straight away. He was persuaded to remain, but did not recover from the incident, and did not visit Arden Craig again for over two months. During this visit, to relate a trivial incident, Davis painted a view of the Cumbraes from Bute, and asked a farmer to allow the use of his horse as part of the foreground. The farmer was visibly alarmed at the notion of his horse

WILLIAM DAVIS.

By permission of MRS G. RAE.

RUNCORN GAP.

[*To face p.* 108.

"being painted," and refused. But a horse figures in the picture, nevertheless.

Davis was a fairly frequent visitor to London, where he settled about 1870, after the break-up of the Liverpool Academy. At the same time he broadened his style, and altered it for the worse, and, generally speaking, the change of residence brought him no success. The bad hanging of one of his important pictures at the International Exhibition of 1873 aggravated an attack of *angina pectoris*, from the effects of which he died on the 22nd April, leaving his widow and numerous family in somewhat desperate circumstances. By the exertions of his fellow-artists a collection of his works, forty-six in all, was exhibited in Liverpool, and resulted in a handsome subscription to provide an annuity for Mrs Davis. At the same time a number of pictures in his studio were disposed of profitably through the medium of an "Art Union."

An appreciative notice in the *Athenæum* by Mr F. G. Stephens, shortly after his death, describes him as "one of the best landscape-painters of our country"; and adds that "no man saw further than he into the opportunities of a quiet, rural

subject: a hedge, a stream, a drenched autumnal pasture, and flitting of light and shadow over an English sky, a farm with its sheltering trees and homely appurtenances. All this he felt keenly and thoroughly, and translated it into art, not only familiar and realistic, but touching, elevated, and, on occasion, even grand."

An artist correspondent in the same issue made his death the pretext for an appeal to the Royal Academy to open their doors more generously to artists of distinction who lay outside their pale. A few other papers also woke up at this time to the sterling excellence of Davis's work. *The Globe*, for instance, noted that his achievements were far in advance of his fame, and recognised that by his death the school of landscape painting had suffered a loss which could not easily be repaired. But the hope which was expressed that his death would establish his repute has been unfulfilled, and, except in his own country, he remains to all intents unknown.

In regard to his personal appearance, Davis was a man of medium height, thick-set, of muscular build, and with a fine healthy colour, as of a man who spent his life in the open air. He was an accomplished boxer and a great athlete.

He was a good musician, and possessed a fine voice. In society he was inclined to be taciturn and reserved, and for an Irishman possessed a remarkably small fund of humour. He was a Roman Catholic in religion, and throughout his life a steady, hard-working, rather over-burdened man. Two of his sons, Lucian and Valentine, succeeded him as landscape artists.

As regards Davis's technique, which was somewhat peculiar, Mr F. G. Stephens has a note to the following effect. At one time, before he came to London, his method was to rub on a solid body of pure flake white on to the canvas, not "wet," until the ground was as smooth as ivory. On this light bearing ground he "floated" the pigments, using very old fat oil as a vehicle. Most of his pigments were transparent or semi-opaque. He did not paint and repaint over the same spots, so that his work shows no sign of cracking, and it preserves its brilliance apparently undiminished. An admirer of Davis, who once in his boyhood had the advantage of some lessons in painting from him, adds the following note, which is interesting and worth quoting.

He asked Davis to superintend a copy he wished to make of the Wallasey Mill picture,

with the ducks, which was in his father's possession. The sky was painted first and the artist pronounced it excellent, and the windmill also called forth no criticisms. The student then started to mix a quantity of olive green: Davis asked what that was for. The student replied: "To paint the field below the windmill." Davis thereupon told him to clean the palette, and to squeeze out colour from half a dozen or more different tubes—grey, yellow, purple, black, red, and so forth. "Now," said Davis, "place a little orange here, beside it a little grey, then some dark blue next to that, then a touch of vermilion," —making up a patchwork effect. "Now," he said, "draw the edges of the colours together, so"—and the result was the green field of the picture. Davis added: "There are all these colours in nature if we look for them." The leafless tree in the little Wallasey picture, the artist said, took him three days' hard work in the open to paint. It is a very perfect example of finish.

Davis's pictures are widely distributed in Cheshire and Lancashire, and are fully appreciated by their present owners. The finest of all, no doubt, are to be found in the late Mr George

Rae's large collection at Redcourt, Birkenhead. But numerous and excellent examples of his work are also owned by the late Mr Miller's two daughters; by Mr Beausire, Mr William Hope, Mrs E. Coltart, and others of Birkenhead; by Mrs A. T. Squarey and her son; Mr Albert Wood, of Conway; Mr John Elliot, of Hoylake; Lieut.-Colonel Gaskell, of Woolton; Mr Ebenezer Rees, of Blundellsands; Mr Newall; and in London by Mr Humphrey Roberts, of Queen's Gate.

The Corporation of Liverpool, which can afford to buy modern pictures (many of them rubbish) at high prices, has never had a penny-piece to spare for works by this really fine artist, of whom any city might be proud. In the Walker Art Gallery there is not a single example of his work. There is one small landscape by him (the old mill at Ditton, with fruit trees in blossom), hung in the Mayor's apartments at the Town Hall, which, like so many other native pictures, was a gift. But seekers after the characteristic art of Liverpool, if they wish to study Davis, must apply to private collectors such as those named above; and their search will reveal to them a record of fine work which they will be surprised never to have heard of before.

HENRY DAWSON

HENRY DAWSON, the well-known landscape-painter, was born at Hull in 1811, of parents belonging to Nottingham, where he lived till he was thirty-three years of age. His father had come down in the world, and fallen into dissolute habits, so that the care of young Dawson and his home devolved upon his mother. At an early age he was put to a trade, first rope-making, and later lace manufacture, at which he remained till he finally adopted art as his profession in 1835. It is stated that he was unfortunate in inventing a valuable machine for lace-making, which he had to abandon because it was three or four years before its time.

As an artist Dawson had always shown some proficiency, being accustomed as a boy to make sketches of boats, processions, and all that passed before his eyes. A lock-keeper on the Trent, one William Wild, was amongst his earliest

patrons, but he was lucky in finding artistic local supporters also in a hairdresser and the keeper of an inn on the Trent Bridge Road, who dealt a little in old masters (!). At Nottingham, Dawson was encouraged to develop his fairly considerable musical ability, and took a leading part in founding a musical society. He played the violin.

In 1844, having married, and finding his prospects not improving, Dawson removed with his wife and family to Liverpool. Here he did better, his first picture, called "The Major Oak," being sold at once to a dealer for £12. He began to study in the life schools of the Academy, and by 1847 had made sufficient progress to compete for the Westminster Hall decorations. His picture of "Charles raising the Standard at Nottingham," though unsuccessful in its purpose, was sold to Richardson, the dealer in Liverpool, for £40, and in 1875 fetched £480. In 1845 he exhibited no fewer than six pictures at the Liverpool Academy, chiefly views on the Trent and in the Lake country. In 1846 he was elected an associate and in 1847 a full member. He continued to exhibit for several years at the gallery in Old Post-Office Place, amongst his

pictures being "An Ancient City: Moonrise," and "An Ancient City: Festival." For the most part, however, his subjects were drawn from the scenes above-mentioned, or from the locality of Liverpool. Mrs James Beazley, of Birkenhead, has a fine typical example in the "Ullswater," of this period of Dawson's work.

In 1850 Dawson left Liverpool and moved to Croydon, where he painted some fine pictures, "The Rainbow," "London at Sunrise," "The Pool below London Bridge," and "The Wooden Walls of Old England," which last, though sold for £53 in 1853, fetched £1400 at Christie's in 1876. He was badly treated at the Royal Academy, being generally "skied" or rejected; and but for Ruskin's advice at a timely moment, he would probably have abandoned art and taken to shop-keeping. The British Institute, however, treated him better, and he found a certain number of patrons in the north who bought his pictures. From Croydon he moved to Thorpe, near Chertsey, where he painted "The Houses of Parliament" and other important works; and seven or eight years later, after a temporary residence in Camberwell, he moved to a little house called "The Cedars," in Chiswick, where he

HENRY DAWSON.

THE WOODEN WALLS OF OLD ENGLAND.

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died in December 1878. Previously to this, in 1871, he met with a severe illness which nearly terminated his career. But he recovered sufficently to go on painting, just as, for the first time in his life, fortune and prosperity flowed in upon him. The well-known connoisseur, Mr James Orrock, R.A., had come across his early sketches sold to Mr Wild, the lock-keeper, and, being struck by their merits, had begun as far back as 1857 to buy his pictures and to recommend "Dawsons" to all his artistic friends as a favourable investment. In time this championship, backed by the powerful friendship of one or two R.A.'s, such as John Philip and Creswick, began to have its effect, and in 1874 he was able to purchase his house "The Cedars" out of the proceeds of two pictures which he had by him, the "Greenwich Hospital," painted in 1867, and "London from Greenwich," painted in 1869. For these he is said to have received £1750.

Shortly before his death a collected exhibition of his works in Nottingham did a great deal to enhance his reputation as a distinct and meritorious painter of landscape, a position which was more fully confirmed at the Manchester Exhibition of 1887, where several of his larger works were hung,

amongst them the "Wooden Walls" and the "Greenwich" of 1874. In these pictures of his later years a strong Turnerian influence is shown, and he indulged in vigorous effects of light and colour. He was particularly successful in painting sky effects, and was well aware of this success. On one occasion, when he and Windus were standing before one of his pictures, and the latter commented on his beautiful sky, Dawson replied: "Yes, there is only one other man who could have painted that," meaning Turner himself. His earlier, smaller work is quiet in tone, broadly and forcibly executed, and reminiscent rather of Wilson among English landscape painters. He occasionally, but not often, painted in water-colour.

JOHN FINNIE

Mr John Finnie, one of the last joined members of the old Liverpool Academy with whom this record deals, was born at Aberdeen in May 1829, and spent his early years in apprenticeship at various decorating trades, including house decorating, japanning, and glass staining. During this occupation he moved with his family successively to Edinburgh, Wolverhampton, and Newcastle, at which last place he was employed first in the manufacture of ecclesiastical windows for William Wales, one of the best glass-painters of his time, and next on the decoration of the Theatre Royal in Grey Street. For his designs in distemper, in connection with this work, he gained a national medal from the Government School of Art, and was brought into relations with William Bell Scott, then the headmaster of the School of Design. This was in 1849. In 1851 he visited London during the great Exhibition, and decided

to try his fortunes there. He came up two years later with introductions from Bell Scott, and after some desultory work on his own account was admitted as a scholar of the Central School of Design, which had just removed from Somerset House to Marlborough House. Here he worked and conducted evening classes for three years, when he applied for and obtained the post of headmaster of the Mechanics' Institute and School of Art in Liverpool. This post he occupied for forty years, and only retired from it in 1896.

Mr Finnie applied for election into the Liverpool Academy about the year 1860, shortly after the secession, but had previously sent pictures to its exhibitions. He has also exhibited 107 pictures in London—36 at the Royal Academy, 6 at the British Institution, 44 at the British Artists, and 21 at the International and other exhibitions. For two or three years he sent pictures to the old Paris Salon, and received a *mention honorable* for his "Close of a Stormy Day in the Vale of Clwyd." He was associated with Aldermen Samuelson and P. H. Rathbone, as consulting artist, in the foundation of the Autumn Exhibitions.

As a boy, before he took to landscape-painting,

Mr Finnie had an ambition to become an engraver on copper, and all through his life has done a certain amount of etching and engraving work. In 1886 he devoted himself seriously to the study of mezzotint, and has since produced a long series of plates, the prints from which have been exhibited both at the Royal Academy and in many foreign galleries. Many of them have been published by a Bristol firm as illustrations to Tennyson, views of the English Lakes, etc.

Mr Finnie lives in Deganwy, facing the old walled town of Conway, and the beautiful mountains beyond. He is a Fellow of the Royal Society of Painter Etchers and Engravers, treasurer of the Royal Cambrian Academy, and a member of the present (resuscitated) Liverpool Academy. He still exhibits, at the advanced age of seventy-four, and had two pictures in the autumn Exhibition of last year (1903). His work is broad and strong, with the distinct naturalistic trait which is characteristic of the school he belongs to. He has been influenced to some extent by Haig.

JOHN FOSTER, F.S.A.

JOHN FOSTER, architect, was a son of the builder and surveyor to the Corporation of Liverpool (whose name also was John), and was born about the year 1787. He was trained in his father's office in Liverpool, and for a time under Wyatt in London. He joined Charles Robert Cockerell in an expedition to Greece, to investigate the remains of classic architecture, and while there he discovered the sculptures of the pediment of the famous temple of Athene at Ægina.

In 1814 he returned to Liverpool and carried on his father's practice, being shortly after chosen to succeed him as architect and surveyor to the Corporation. Many of the finest buildings in the city are from his designs, notably the Lime Street Station, St John's Market, the churches of St Michael and St Luke, the School for the Blind, and the Custom-House, which a foreign critic once declared would rank amongst the masterpieces of

our age. He resigned his office with the Corporation on the passing of the Municipal Reform Bill in 1832, and died on 21st August 1846.

John Foster joined the Liverpool Academy at its re-formation in 1810, and was elected President about the year 1822. He retained the office for a very considerable period, until his retirement in 1841, although he exhibited very seldom. Such work as he did show consisted of topographical sketches of Greek temples. He had a son, John Foster also, who was elected an associate of the Academy in 1836, and who exhibited a few architectural drawings. He never became a full member, and dropped out a year or two later than his father.

JOHN GIBSON, R.A.

JOHN GIBSON, the sculptor, whom Liverpool claims as one of her great artists, was born at Conway in 1791, and developed a passion for drawing, much as Giotto did, in early childhood. Becoming an adept at carving in wood, he was apprenticed to William Southell, of Liverpool, a cabinet-maker. Here the keen eye of William Roscoe discovered his talents, and he was introduced to the brothers S. and A. Francey, the enlightened partners of a stone-masonry business, who purchased the remainder of his apprenticeship, and employed him on monumental work. Roscoe continued to help him financially, and finally, with the assistance of friends, sent him to study under Canova in Rome. He entered Canova's studio in 1817, and his first modelled work was the famous "Mars and Cupid," which the Duke of Devonshire, to whom Canova showed it, commissioned in marble for Chatsworth. "Psyche

and the Zephyrs," bought by Sir George Beaumont, followed, together with some hundreds of similar groups, Amazons, Graces, Sleeping Shepherds, etc., mostly on a small scale and classical in style. Many were executed in replica. On Canova's death, Gibson studied under Thorwaldsen. He spent the whole remainder of his life in Rome, with occasional short visits to Britain, and died there on the 27th January 1866.

In addition to his classical groups, Gibson executed many portrait busts and statues, of which the best known are the monument to Sir Robert Peel, in Westminster Abbey, and the colossal memorial to William Huskisson, M.P., who was killed at the opening of the Liverpool and Manchester Railway in 1830. This now adorns the court-yard of the Custom-House at Liverpool. He also executed a bust of William Roscoe, being crowned by the Muses of History and Painting, which he presented, with a letter commemorating his gratitude, to the Liverpool Royal Institution. Late in life he became infected with the idea of tinting statuary after the fashion of the ancient Greeks, and in 1854 produced the famous "Tinted Venus." He also tinted a statue of the late Queen for the Palace of West-

minster. His life at Rome was curiously simple. J. A. Picton, the historian, called on him there, and has left the following record of his personality and habits:—

"His talk was delightful, poured out from the full stores of a richly-endowed imagination, and rendered racy by his slightly Welsh accent and occasional expressions, such as the 'Yes, sure,' which he had brought from the Principality. He was a man of remarkably simple, almost primitive tastes and habits. In the Italian restaurants, which are not remarkable for nicety of cleanliness, it is common for the guests before partaking to run over the plate, knife, fork, and spoon with a napkin. It is related of Gibson, that this habit had become so much a matter of instinct, that when dining with the Duke of Sutherland, he astonished the powdered flunkies by deliberately wiping the plate, knife, and fork, before him."

Gibson was elected an A.R.A. in 1833, and an R.A. in 1836, but did not exhibit much after 1851. He was a member of the Liverpool Academy from 1812 to some date between 1815 and 1822. The Walker Art Gallery contains a portrait of him, in a long robe, by John Partridge, and replicas of several of his works.

SOLOMON GIBSON

SOLOMON GIBSON was a younger brother of John Gibson, R.A., and passed his life in Liverpool. He may be said to have lived and thrived on one incident. At the age of sixteen he modelled a small "Mercury," of which he sent a copy to Sir Thomas Lawrence, always a friend to Liverpool men. Lawrence in return sent him a £10 note as an encouragement. The "Mercury" became well-known to some extent. Lord Colborn bought a bronze copy of it in Holland, from a curio dealer, and on his return showed it with pride to John Gibson as *the work of an unknown genius.*

Solomon Gibson was a strange eccentric man, with no very settled purpose in life. For many years he was practically dependent on his more famous brother, and in January 1866, hearing that the latter was lying ill in Rome, he hastened

off to join him. He was himself, however, taken ill on the way, and died on the 29th of January at Paris. He was a member of the Liverpool Academy from its re-organisation in 1822 down to 1831.

THOMAS GRIFFITHS

THOMAS GRIFFITHS was rather a remarkable personality in connection with the art of Liverpool. He began life as a painter and plumber, in which business he prospered until he was able to go up to London and study art, it is believed at the Royal Academy Schools. Returning to Liverpool, he commenced to paint miniatures, in which he was so far successful that his work has been compared with that of his more celebrated rival, Hargreaves. He made a certain amount of money by his commissions, moreover, which he was able to invest in house property in Liverpool, and he started business as a picture-dealer in St Anne Street. Here he not only bought and sold pictures, but cleaned and restored them, his restorations bearing evidence of very considerable skill. He undertook them more as a hobby than anything else, for his circumstances were such as to render him fairly independent.

Griffiths appears as a member of the Liverpool Academy, and in fact secretary, for one year, in 1822, but may have joined earlier, during the years after 1814 in which there were no exhibitions. His principal claim to attention in this respect, however, is that he was instrumental in training three at least of its future members, Philip Westcott, W. J. J. C. Bond, and Benjamin Callow. A fourth pupil, William Griffiths, went to London, and became a teacher under the Government School of Art. These pupils were articled to him for five years, and while they paid no premium they received no fees. Their hours were from daylight to dark, with an hour free for dinner. They participated in the work of restoring pictures, and acquired a thorough grounding in the knowledge and preparation of colours; and when not thus engaged they were set to drawing and colouring in oil, or to copying old pictures under Griffiths' guidance. Mr Bond, his one surviving pupil, pays a high tribute to the soundness of Griffiths' teaching and the value of the experience gained under him.

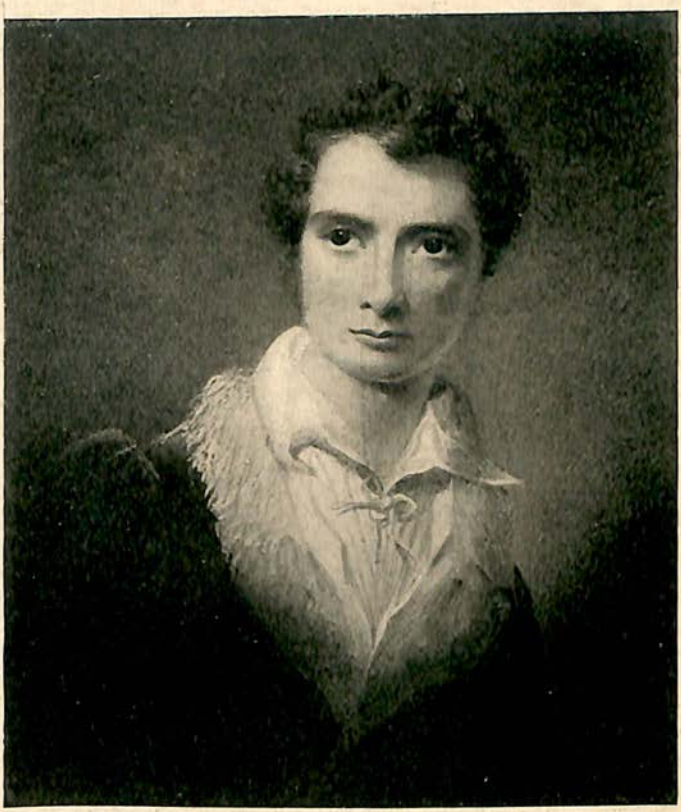
Griffiths died, rather suddenly, in 1852, from the effects of peritonitis, at the approximate age

of seventy-five, leaving one child — a daughter. His property, which was sold by auction, realised a considerable sum. Mr John Miller, who had had many transactions with Griffiths of a business nature, acted as one of his executors. As may be gathered from the evidence of his pupils, Griffiths was a man of kindly and generous temperament, with a genuine love for art and a desire to advance it. Socially he had not much intercourse with the artists of the city, but there can be little doubt that his death was a loss to them.

THOMAS HARGREAVES

THOMAS HARGREAVES, the well-known miniature painter, was born in Liverpool in 1775, and appears amongst the original members of the Academy on its reconstitution in 1810. He was the son of a woollen draper. Acting on the advice of Sir Thomas Lawrence, who saw and admired some of his early drawings, Hargreaves came to London in 1793, and bound himself by indentures for two years as Lawrence's pupil, with a salary of £50. He remained with his master for some years after the expiration of his articles, when ill-health took him back to Liverpool. He remained in his native city practising miniature and portrait painting until his death, on 23rd December 1846.

Hargreaves exhibited at the Royal Academy in London as early as 1798, and on two or three occasions after 1800. But most of his work was shown at the annual exhibitions of



THOMAS HARGREAVES. *By permission of* MISS AUSTIN.

MINIATURE OF SAMUEL AUSTIN.

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the Liverpool Academy. Amongst his more distinguished or interesting sitters may be mentioned the Gladstone family, including a group of the future statesman and his sister as children; Sir Thomas Lawrence; Lord Edward Fitzgerald; and James Bartleman, the musician, whose portrait is in the South Kensington Museum. By far the greater number, however, were local worthies or members of the county families of Lancashire and Cheshire, including William Roscoe, Dr Currie, Thomas Earle, Esq., Samuel Staniforth, Theodore Rathbone, Esq., Mr A. J. Lawrence, Mr Arthur Heywood, and others, Mrs Beaumont of Bromborough, Cheshire, has a charming miniature of herself in babyhood painted by Hargreaves. Several of his portraits have been engraved. His work was highly finished, and in the best style of miniature painting, without any marked individuality, as may be seen from his portrait of Samuel Austin, here reproduced. It followed on the lines of his more famous master's style. Hargreaves' pencil sketches for his portraits were preserved by his family, and are now to be found chiefly in two large collections belonging respectively to Mr John Hargreaves (a namesake but no relation),

of Rock Ferry, and Mr F. Harford, of Richmond Street, Liverpool. The latter gentleman also possesses a manuscript treatise on the art of painting, by Hargreaves, and note-books containing his scheme of colouring, with explanations of the symbols he used in his pencil sketches to represent the colours to be employed.

Thomas Hargreaves left three sons, who in their turn became miniature painters, but of these only one, George Hargreaves, born in 1797, is known. He became an associate of the Liverpool Academy in 1822, a full member in 1823, and retired in 1831. He was also a member of the Society of British Artists, and died in 1870.

MATTHEW HAUGHTON

MATTHEW HAUGHTON was a son of Moses Haughton the elder (*b.* 1734, *d.* 1804), a well-known enamellist and still-life painter of Wednesbury, in Staffordshire. He was himself an engraver by profession, and was one of the original members of the Liverpool Academy in 1810. He exhibited landscapes, interiors, and *genre* subjects during the four years following, and disappeared from its ranks during the interval from 1814 to 1822.

W. G. HERDMAN

WILLIAM GAWIN HERDMAN, who played a considerable part in the later history of the Liverpool Academy, was the son of a Liverpool corn merchant, and was born 13th March 1805. He was a clever and proficient draughtsman, especially of topographical subjects, for which he is best known. Thus his "Pictorial Relics of Ancient Liverpool," accompanied by text, of which two series were published in 1843 and 1856, is a standard work, and is very highly esteemed. He also published "Views of Fleetwood on Wyre," and "Studies from the Folio of W. H.," a series of sketches, both in 1838. A large collection of his architectural views is preserved in the Liverpool Free Library. For many years Herdman was a teacher of art in Liverpool. He joined the ranks of the Academy in 1836, and was secretary of the Art Union, an annual lottery held under the auspices of the Academy.

W. G. HERDMAN.

By permission of Mr A. PRIESTLEY.

BRIDGE STREET, CHESTER.

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In 1857, however, he took so strong a line in opposition to the judgment of the committee which awarded the annual prize to Millais' "Blind Girl," and stirred up so much antagonism in the Press, that the Academy formally expelled him, after which he founded a rival society, called "The Institution of Fine Arts," which held exhibitions in Bold Street for some years, but finally expired, leaving the Academy also in ruins.[1] Between 1834 and 1861 he exhibited landscapes occasionally at the Royal Academy and at the galleries in Suffolk Street.

In addition to his artistic capabilities, W. G. Herdman was a writer of strong and original views. In the Art Journal of 1849-50 he published a series of papers on linear perspective, followed by a treatise on curvilinear perspective, which attracted considerable notice. The purpose and idea of this work deserve to be commemorated, and are embodied in the following extract:

"The laws developed in these pages show the planes and lines of nature to be of a fixed form to vision, of a fixed magnitude, and governed by a fixed code of laws, which show them to be flat

[1] For particulars of this schism, see p. 22, and Appendix ii., pp. 261-5.

and straight only when passing through the eye (consequently the eye never sees a straight or flat plane); that parallel planes are convex or concave to the vanishing plane (as the inside or outside is considered); that this convexity increases each way, as the parallels increase in distance, till a globe is formed, having the eye ever in the centre: that this globe is fixed in its magnitude by the radius of the eye to the horizon, and that human vision extends no farther. The laws thus far developed are a system of the perspective of nature, independent of art.

"We have also shown how, and in what manner, these, the laws of appearances, can be made the foundation of a system of representation, and wherein its utility will exist, giving the same appearance, from the picture to the eye, as the same extent in nature appears to that organ—at least with the greatest truth that can be given on a flat surface, enabling the artist to trammel himself with no other principle than to draw what he sees. At any rate, we shall enable him to have a choice of systems; to adopt rectilinear perspective where his judgment suggests to him it will be most suitable for a single building, or a limited extent, and to adopt curvilinear perspective where its use will offer greater beauty and less distortion in large extents, in which right-lined perspective cannot be used. In this respect it will be found that lateral extents and spaces, hitherto totally unattainable in art, may be wrought with truth in accordance with what is seen.

"It will be necessary to state a word or two on the rectilinear perspective used by artists generally, because I will submit my comparison only to that true rectilinear perspective which is taken from a ground plan, and a measured distance and fixed station of the eye.

"The public are little aware that this, the only true mode of obtaining truth in rectilinear perspective, is never used by artists making pictures. How can they obtain ground plans of extensive buildings, cathedrals, and adjoining houses, for instance, when sketching from nature. Very few pictures are painted as rectilinear perspective would make of them, when legitimately drawn, and we have a right to demand that they be so.

"When an artist draws from nature, he generally draws by sight, giving objects their reduction by size according to his eye, and just bearing in mind that rectilinear perspective requires such and such lines to remain parallel, and such and such lines to approximate to a vanishing point. He thus produces a tolerably pleasing picture, which he imagines, and passes to the world, as a true effect of rectilinear perspective. What we insist upon is, that he obtain a ground plan of all the buildings he intends to delineate, and—arranging them in their proper geometrical form and position, and on a given relative proportion, and fixing the distance and station of his eye—obtain the whole legitimately, and let us see what it will be like. Till he does this let no man say he draws by rectilinear per-

spective. He does no such thing; he draws by vision, or at most by a surreptitious reference to a science which he rarely uses and cannot carry out.

"But many artists do not even go thus far. They never think about perspective when they draw, or but slightly. They draw what they see, and therefore numbers of their pictures, for numbers of years, have been drawn on curvilinear perspective, or an approach to it, without their knowing the laws which were displayed by their blind obedience to truth. Many artists have been astonished when I have transmitted to them diagrams from their own pictures, demonstrating to them, without fear of any hope of their escape, that their picture was painted by curvilinear perspective, when they have stated that they were not aware it was so, that they had drawn their subject as they saw it; it was like what they saw, which was all they wanted, and which is all we want.

"Many of the engravings in the annuals, by our great living masters, can be clearly demonstrated to be on curvilinear perspective, or such an obedience to its principles which gave the requisite degree of inclination to two vanishing points, but preserved the line, as far as it went, a straight line. This many artists say they are content to do. I have no further objection to it than this: it will be better than rectilinear perspective, but it will not be truth.

"Finally, we are perfectly content to await the

disclosures of time and the results of practice, which, we are well assured, will reveal powers, not merely as existing truths in nature, but as placing principles, founded on those truths, in the hands of artists, to add lateral vastness and extent to their subjects — which principles they have hitherto been deprived of—and thus giving to art works of greater extension, with beauty and truth, and thereby adding to the world's intellectual enjoyment."

Besides his writings on the subject of perspective Herdman published a singularly miscellaneous and varied assortment of literary efforts. His "Thoughts on Speculative Cosmology and Principles of Art" appeared in 1870. A "Treatise on Skating" and "Hymns and Ancient Melodies" also bear his name, whilst the Liverpool Free Library contains a collection of his "Poems" in manuscript and print.

He was a man of medium height and stout build, with a florid complexion and rather pugnacious appearance—a trait which was not belied by his last relations with the Academy. He painted both in oil and water-colour, one of his chief patrons being Mr Joseph Mayer, who made such a fine collection of papers relating to the history of Art in Liverpool, now unfortunately

dispersed. He died in Liverpool on 29th March 1882, leaving a son, William Herdman, who in 1864 published as a sort of sequel to his father's works a volume of "Views of Modern Liverpool," which has not the merit of the earlier volumes.

WILLIAM HUGGINS

WILLIAM HUGGINS, whose fame as a painter (especially of animals) deserves to stand far higher than it has ever done, was born at Liverpool in May 1820. His elder brother was Samuel Huggins, the architect, whose efforts did so much to preserve the antiquities of Chester, and led directly to the formation of the Society for the Preservation of Ancient Buildings. He had a sister who also painted.

In his boyhood William Huggins studied art at the Mechanics, Institute, in Liverpool, now the Government School of Design, and at the age of fifteen won a prize for an ambitious design of "Adam's Vision of the Death of Abel." This success had a curious effect in after life, in causing him to depreciate the class of work in which he excelled, and to cherish the illusion that he should be a great imaginative painter. He was mortally offended on a certain occasion, for instance, with

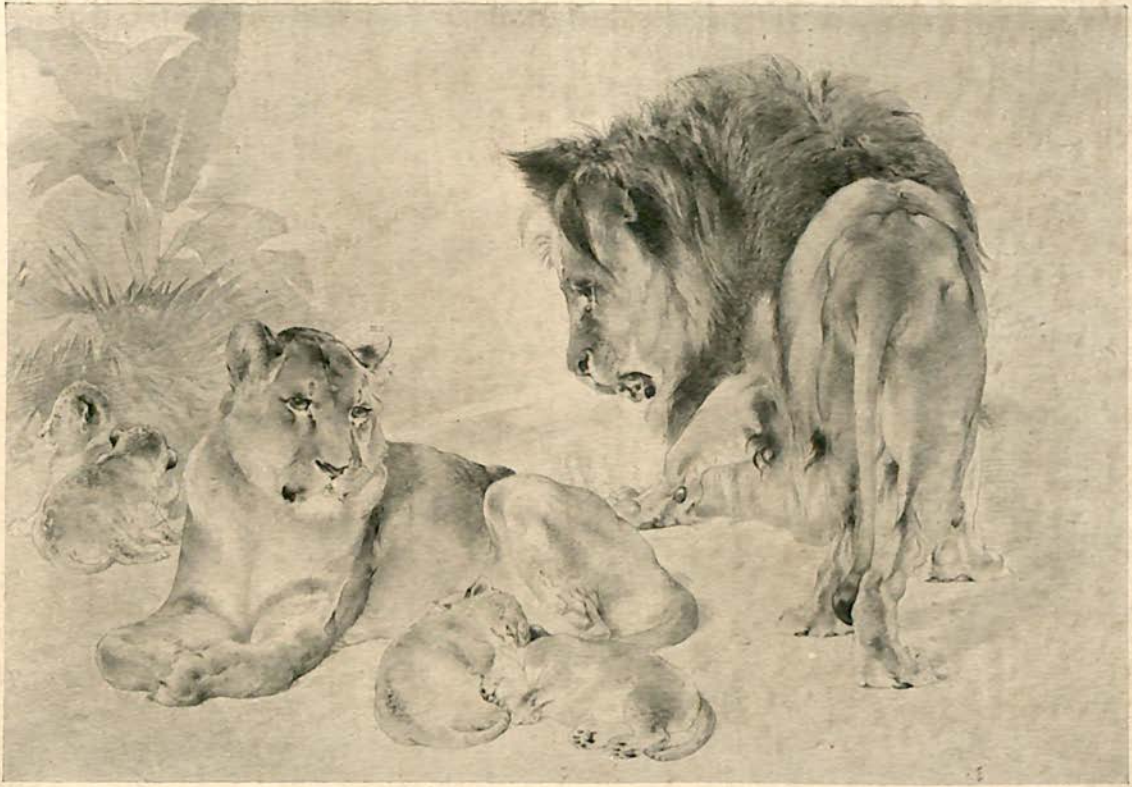
an artist who praised one of his animal studies as the best thing he had ever done, "when," as he complained, "the man had seen my 'Adam and Eve'!"

He was, nevertheless, devoted to animals and animal life, and besides studying wild beasts constantly at the Zoological Gardens which then existed in Liverpool, he went so far at one time as to follow Wombwell's Menagerie about from town to town. His house was almost as full of pets as the famous Rossetti house in Cheyne Walk. About 1845 he became disappointed with the reception of his purely animal studies, and diverged into fancy pictures more in the "grand manner," illustrating subjects from Milton, Spenser, and Moore's *Lalla Rookh*. One of his finest early designs was a "Fight between an Eagle and a Serpent," based on Shelley's *Revolt of Islam*. These proved but a passing phase fortunately—for his "Una and the Lion" at the present day is a vastly less interesting production than any one of his innumerable studies of horses, donkeys, cattle, or farmyard life. These, as well as his simple studies of lions and tigers, are painted with a naturalness and brilliancy of colouring which could not be surpassed. At

the same time, he was no mean painter of landscape, and has left many charming studies of leafy woodland and clear running streams, which would have secured him his fame in this direction if he had not preferred to subordinate them as a rule to his groups of cattle or donkeys. The backgrounds to these, instead of being merely formal pieces of workmanship, are often very charming pictures, in which the animals are naturally and gracefully grouped. He was a consummate draughtsman, and a master of pigments, so that there was scarcely any subject he could not undertake if he wished to; in fact, he was perhaps as fine a painter of portraits as he was of animals or landscape, and the portraits by him which exist in the Walker Gallery and elsewhere, are remarkable for their delicate yet vigorous handling, and have the quality possessed by all his work of mellowing and improving with time. His technique was curious, explaining the characteristic translucency of his canvases. When size permitted he selected a smooth white mill-board, on which, after making a careful outline in pencil, he proceeded to glaze very strongly and richly with transparent colours, using the mill-board below as a light showing through the

thin colour. The opaque lights were carefully placed exactly where they were needed, great care being taken not to muddy the colour. Huggins was equally successful with studies of wild animals, drawn in a mixture of chalk, crayon, pencil, and water-colour, with washes of colour for the foliage in the background. He made careful studies for this in the botanical gardens, so as to get the correct description of tropical plants. The study of lions reproduced here is a drawing of this class chosen from very many. It is one of a pair belonging to Mr John Elliot of Hoylake.

In 1861 Huggins removed to Chester, where he took up architectural drawing, probably under the influence of his brother, with whom he lived. He painted many excellent views of the cathedral and city, and there developed a love for the old red sandstone which has been noticed as a characteristic of his later work. In 1876 he took a house at that favourite resort of artists, even in his day, Bettws-y-Coed, where he painted the "Fairy Glen," which was exhibited in the following year. But he returned to Chester, and settled finally at Christleton, on the Dee, where he died from atrophy of the muscles on the 25th of



WILLIAM HUGGINS.

By permission of Mr JOHN ELLIOT.

STUDY OF LIONS.

[*To face p.* 146.

February 1886. Towards the end of his life the disease, which began in his hands, made painting difficult, and at last impossible. In appearance Huggins was always rather a remarkable personality, below middle height, with a florid complexion and pleasant good-natured face, which did not prevent him from being extremely touchy and sensitive. His dress was homely, if not shabby, and he always wore an old-fashioned black stock, round which he had a habit of rolling his chin in a manner peculiar to himself. Like Turner, whom he somewhat resembled in figure, he generally carried a stout umbrella under his arm. He was a musician of fair ability, his instrument being the guitar. One of his sitters, whom Huggins painted as a child, recalls how he used to bring out his guitar and sing sentimental love songs, whenever he perceived her growing tired. "To this day," she says, "I believe that the tune of *'Twere vain to tell thee all I feel* would bring back the figure of the little man with his long light brown hair (long even for that day, and for a painter), his quaint attitudes, and his impassioned manner as I used to laugh at them fifty years ago."

Huggins was one of the kindest-hearted men

imaginable, always ready to do a good service for a brother artist, though frequently in difficulties himself. It is recorded that once when a friend came to borrow money from him, he replied: "I have none myself, but there is a picture which you can take and sell." At the same time, he had the artistic temperament highly developed, was excessively vain,[1] and, as has been said, touchy and quick-tempered. He was a constant attendant at Mr Miller's Saturday evening meetings, though not on such intimate terms with his host as some of the others, owing to his resentment of criticism, which the lynx-eyed connoisseur never spared. Among his peculiarities, which were many, he could not bear to go through a railway tunnel, and on coming into Liverpool always alighted at Edge Hill and finished the journey

[1] Huggins's epitaph at Christleton, said to have been composed by himself, is a curious commentary on this phase of his character:—

In Memory of
WILLIAM HUGGINS,
An Historic and Animal Painter
of acknowledged eminence
Born at Liverpool, 13th May 1820
died in this village
of Christleton—February 25, 1884.
and interred below.
A just and compassionate man who would neither tread
on a worm nor cringe to an Emperor.

on foot. Similarly, when travelling from Chester to Birkenhead, he always left the train at Rock Ferry, in order to avoid the passage underground.

Huggins's connection with the Liverpool Academy began as a student in the life class. He was elected an associate in 1847, together with Windus, Oakes, and some others of the real Liverpool group, and was made a member in 1850. His active connection ceased in 1856, and after the schism of 1857 we find him exhibiting with the secessionists at the Institute of Fine Arts for some few years. He sent pictures occasionally to the Royal Academy, as well as to the exhibitions at Manchester, Dublin, Edinburgh, and Glasgow. His versatility of subject has already been noticed, but not sufficiently. His portraits ranged from small crayon heads to large equestrian groups, as, for example, the fine portrait of Mr Gorton, Master of the Holcombe Hunt, with a leash of hounds. He had also some skill in the painting of ceramics and glass, and was a collector and a fine judge of china. Of his pictures many anecdotes are told, which perhaps are too slight for serious record, yet which give a personal touch. Thus, there is a famous picture of a bull by him, to

which he gave the title: "Trespassers will be persecuted" (*sic*), painted on a notice-board in the background. The owner of the picture, failing to appreciate this humour as much as the quality of the work, toned down or painted out the background in water-colour. The picture was standing on an easel in the drawing-room one day when Huggins entered. He gave one steady look at it, then dropping on his knees, whipped out a pocket-handkerchief, wetted one corner of it, and proceeded to rub a portion of the picture. Without suspecting his patron of the indignity, he exclaimed triumphantly: "Water-colour! I thought so. Somebody has tampered with my background—they are always doing it."

On one occasion Huggins and Tonge, with some others, were going round the Post Office Place exhibition on varnishing day. They stopped in front of a picture by Huggins, and Tonge remarked: "That's the first time I ever saw a purple donkey." Huggins said nothing till they came to a farmyard scene by Tonge. "What's that, Tonge?" asked Huggins, pointing to a heap in one corner. "Just rubbish," replied Tonge. "Quite right," chuckled Huggins, "that's what I should have said it was."

WILLIAM HUGGINS. *By permission of* MR ALBERT WOOD.

FAITHFUL FRIENDS.

[*To face p.* 150.

He was by no means unconscious of the merits of his work. Once when one of his patrons, to pay him a compliment, said that a picture by him was as fine as a Landseer, Huggins answered scornfully: "Landseer! If I had had Landseer through my hands for six months I could have made a man of him." And for all that the one painter is so celebrated and the other so obscure, the answer is probably in a great measure true.

Huggins's pictures are mainly to be found in the collections in and round Liverpool. A number of them which were left unfinished at his death were completed by the hand of an inferior artist, and these, with several fraudulent copies of his works which exist, may some day do injury to his reputation. Amongst the best of his pictures now to be found are, in the way of subject paintings, "The Disobedient Prophet slain by the Lion," "Daniel in the Lion's Den," and "Christian and the Lions" (Walker Art Gallery). "Tried Friends," also in the Walker Gallery, is a very fair specimen of his domestic animal studies. Mr Albert Wood, of Conway, and Mr John Elliot have both fine collections of his works, the latter's being rich in architectural

studies of Chester. Mr Elliot has also got a remarkable early painting by Huggins of a cottage with a Swiss-roofed mill and water-wheel under overhanging trees and with immense cliffs behind—a rugged work, largely executed with the palette knife. The colouring is extremely bold, and Huggins himself was surprised on seeing it in later life. Mr Wood possesses two of his finest animal pictures, the pair of horses reproduced here, and a donkey-foal, of which the coat is admirably painted, stopped in the act of eating a thistle by a butterfly which has lighted upon it. He has also a small study of poultry, so minute and brilliant in handling that it might have been the work of a Chinese artist. Mrs Munn, the daughter of Mr John Miller, has another similar study of a cock with pigeons, equally fine. Mr Harford, of Liverpool, has a fine study of a lion asleep, painted in 1847, and typical of the work which the artist then did. Another fine example of his animal work, dated 1875, is a large head of a lion, painted face-on, which belongs to Mr Richard Eastham, photographer, of Liscard. Of horse and donkey subjects there are many; one in the Town Hall, a donkey with foal, to which Mr Bond has added a land-

scape, being a good specimen. Colonel Gaskell, of Woolton, has the companion picture to this, a group of cattle. Others are to be found in the collections of Mr George Rae, Mr Clark, of Allerton Hall, and Mr William King. Two of Huggins's landscapes have found their way to Canada, where they are now in the possession of Mr Samuel Coulson, of Montreal. A pair of poultry subjects were recently on view at a picture-dealer's in St James's. Portraits of Huggins seem to be rare; but there is an interesting one by himself, painted as a young man in 1841, which bears a not very distant resemblance to Ruskin at the same age. This is to be seen at the Walker Art Gallery, in one of the side rooms off the main landing.

ANDREW HUNT

ANDREW HUNT, the father of Alfred William Hunt, and himself an artist of some local celebrity, was born at Erdington in 1790, and received his first instruction in art from Samuel Lines, the engraver. He came to Liverpool from Birmingham in 1817. He was a painter of landscape, with considerable technical ability, and was distinguished even at that early date by his warm admiration for Turner. Being dependent on art for his livelihood, he started a drawing-school in Liverpool, which was well patronised by the great families of the district. He was a man of generous and amiable disposition, qualities which his more famous son amply inherited from him. He was elected an associate of the Liverpool Academy in 1843, and a member in 1850. His landscapes were painted in oil mostly, and represent views in Cheshire or North Wales, with occasional diversions into Ireland. He was the father of a

large family, Alfred being his seventh child, and all were to a greater or less extent practised in drawing. One daughter, Maria, was well known as a painter of fruit and flower subjects. He lived for a time in Bold Street, where his children were born, and later in Oxford Street, where he died in 1861.

The Walker Art Gallery contains a view of "The North Shore, or Estuary of the Mersey," by Andrew Hunt, which was presented to it in 1878.

ALFRED WILLIAM HUNT, R.W.S.

ALFRED WILLIAM HUNT was born at Liverpool in 1830, and was the son of Andrew Hunt, whose name and work have just been recorded. He was educated at the Liverpool Collegiate School, during the distinguished *régime* of Messrs Conybeare and Howson, and from there matriculated in 1848 at Exeter College, Oxford, the college of William Morris and Burne-Jones. Having gained a scholarship at Corpus Christi, however, he migrated shortly afterwards, took a second-class honours degree in classics in 1852, and became a Fellow of Corpus in 1853, the rule as to Fellows taking orders being relaxed in his case. In 1851 he won the Newdigate prize with a poem on *Nineveh*.

This brief sketch of his early career marks out Alfred Hunt as distinct in many ways from the other Liverpool artists with whom his name is associated, and he maintained the distinction through life. He was by nature a poet and a

scholar, and made his circle of friends (a very wide one) in London, not in Liverpool, amongst people of similar tastes. His connection with Liverpool only lasted until his marriage, in 1861, with the daughter of Dr James Raine, the historian and antiquary, of Durham. For four years thereafter he lived at Durham, and in 1865 moved to London, where he took the house on Campden Hill, formerly occupied by Mr J. C. Hook, R.A., and Mr Holman Hunt, and where he died on the 3rd of May 1896, at the age of sixty-six, leaving three daughters, one of whom, Miss Violet Hunt, has followed in the footsteps of her mother as a distinguished novelist.

From his earliest boyhood Alfred Hunt was devoted to pictures and to drawing. His first sketch-book is dated 1836, and at nine years of age he was selling sketches to keep himself in pocket-money. David Cox and Anthony Trollope took him with them at some indefinitely early age on a tour to Ireland with his father, and it is recorded that the great landscape painter said of him, "He will carry on what I have been unable to do, for his hands have the delicacy that mine lack." Yet his first ambition, like that of most other healthy boys, was to be a sailor. He

adored shipping in every form, and escaping to the quays whenever he got a chance, would delight the sailors he encountered by his knowledge of their craft. This intimacy shows to advantage in many of his later sketches of Tynemouth Pier and Whitby, and to the last he remained a lover of the sea and of all who go down to it in ships.

Oxford put an end to his maritime pretensions, even if they had ever seriously existed, and for a time Hunt had thoughts of going into the Church. But that ambition also came to nothing. He had begun to paint in earnest by this time, and was an exhibitor, if not yet an associate, of the Liverpool Academy. He found a ready purchaser for his drawings in James Wyatt, the enlightened Oxford print-seller, who gave him his first commission to execute a series of sketches in Wales. The year after he left Oxford, viz. 1854, he sent his first picture to the Royal Academy. It was an oil painting of "Wastdale Head from Styhead Pass." In 1856 his second Academy picture, a view of "Llyn Idwal, Carnarvonshire," despite its bad hanging, attracted considerable praise from Ruskin, who from this time onwards championed his work only too vigorously, with the

result that the sensitive natures of the official guardians of art were outraged, and Hunt began to find increasing difficulty in securing fair treatment, if any, on the Academy walls. A notice in the *Athenæum*, which appeared after his death, credits him with forty exhibits at Burlington House, but it is difficult to account for so many. Certainly in 1858 his pictures were rejected entirely, and as each succeeding year brought fresh rejections, he finally took to water-colour as his principal medium. Amongst the pictures which *were* exhibited, may be named "Time and Tide," "Snowden after an April Snowstorm," and "When the Leaves begin to turn," in 1857; "Flood and Wind," in 1860; "Mist Wreaths" (a study painted in winter, out-of-doors), in 1861; and the splendid "Debatable Land," one of many views of Harlech, painted in 1862 or 1863.

In 1862 Hunt was unanimously elected an associate of the (now Royal) Society of Painters in Water-Colours, of which he became a full member in 1864, and the mass of beautiful drawings by which his work is best known appeared for the main part first at this Society's annual exhibitions. Occasionally, as in 1870, and at intervals until he died, he returned to oils, and

sent pictures to the Academy which his risen fame assured of respectful handling. But he was really driven, as he himself complained, into the choice of water-colour as his medium; and relatively few works in oil besides those already mentioned (one may add the exquisite "Loch Maree," with its rising mists, and "Robin Hood's Bay," both belonging to Mr Humphrey Roberts; Mrs Newall's "Coniston"; "Looking down the River," a magnificent study of sunshine; Mr Newall's "Sonning Lock," and "The Track of an Ancient Glacier," with others) remain to attest the eminence he would have reached as a painter on the larger scale.

Alfred Hunt's subjects were chosen mostly in Wales or in England. During his four years' residence in Durham, he sketched some of the choicest bits of the county palatine, especially the picturesque ruined Abbey of Finchale, an exquisite example of which, executed with "Pre-Raphaelite" fineness, is in the possession of Mr W. H. Newall. Whitby, Tynemouth, and Robin Hood's Bay gave him inspiration for a large range of coast and shipping studies; the West Coast of Scotland, especially the bogland at Loch Maree, contributed a small quota; and a foreign

tour along the Rhine and the Moselle in 1859 produced a beautiful series of small sketches, in which the features of the volcanic Eifel and the hilly vineland are treated with a delicacy of colouring and feeling which Turner's more flamboyant genius never surpassed. In 1871 and again in 1879, he travelled in Sicily and Greece. His taste was for subtle effects of light. He loved the critical moments of the day when changes were taking place, the conflicts between sun and mist, or storm and shine. A scene, it is said, appealed little to him merely because it was picturesque. He would watch it for days, in order to surprise its secrets, bringing to bear upon the phenomena of nature, not only a poet's mind and an artist's eye, but the learning of a philosopher as well. Hence, in his studies of rocky glacier-worn valleys or rolling volcanic hills, there are truths which only a geologist can properly appreciate. Hence, too, his frequent choice of rare optical effects of light and shade. His rainbows, and he painted many, are the truest rainbows ever depicted. There is one, in that marvellous water-colour of "The Valley of Dolwyddelan," which might serve as a scientific record, were it not doubly more precious as a work of art.

Falling across a worn rock face, from which the returning sun has driven a tremendous storm of rain, it can hardly be traced by any actual drawing. Yet the effect is there, shown by imperceptible changes of colour. Where it crosses the dark sky it stands out boldly, not in crude bands, but a true spectrum, with the attendant outer band properly reduced in brilliance because of the extra reflection involved. Between the bands the sky, as in nature, is darker than outside them, and the order of colours in the bands is reversed, so that the two reds nearly meet. Such realism is rare in art, combined with such poetic sense; and even the casual beholder of the picture, who is unaware how much of both has gone to its making, feels it instinctively to be marvellous. This, perhaps, is less the case with many of Hunt's effects, which are too subtle for common eyes; and that may be the reason why his work is not widely popular, but is cherished by a few appreciative collectors into whose hands it has mostly come. The public likes little that it cannot at once understand. A bright sunny day, with children picking primroses, appeals to it more than all the beauty of an early twilight or a misty countryside.

A. W. Hunt, R.W.S. *By permission of* Mr W. Newall.

THE VALLEY OF DOLWYDDELAN.

[*To face p.* 162.

Alfred Hunt has been classed by many writers as a disciple of Turner.

"Among English artists," says Mr Gosse of him, "there is but one who has consistently and intelligently retained the Turnerian scheme of landscape painting. . . . For this school depends upon the assumption that we cannot paint nature as it is, or even as we see it, but that we must arrange, compose, and translate it. Turner's intention was not to secure truth of fact, but truth of effect. His ideal was not to represent any portion of land or sky as it actually exists, since it actually so exists but for a few seconds, but to reproduce a combination of delicate colour, with intense subtlety of light and shade, in such a way as to recall nature, and seem to the eye to be in harmony with it."

This is one side of the matter, perhaps; but Mr Gosse may possibly have carried his idea too far. A disciple usually follows his master in technical method, as well as in abstract principle, and here the parallel fails entirely. With the exception of some early work, amongst which the Durham studies and certain of the Rhineland sketches are included by reason of a minute delicacy of stippling which Turner also practised at one period, there is little in a typical Hunt which reminds one of Turner. Mr Gosse's com-

parison, in fact, breaks down even further, because it is in contradistinction to the "Pre-Raphaelite" school of Millais, Rossetti, and Holman Hunt, that he classes Alfred Hunt with Turner, and it might with equal, if not greater, justice be said that it was first to this "Pre-Raphaelite" school that Alfred Hunt (in common with other Liverpool artists) owed the peculiar fine technique which he first adopted, and in some ways never improved upon. The word "Pre-Raphaelite" is an utter misnomer as applied to the productions of that school, however well it may have expressed their principles; but so far as any meaning attaches to its use, Alfred Hunt is quite as much entitled to claim it as any recognised member of the Brotherhood, in virtue of his minute and exact portrayal of nature. The abandonment of arrangement and selection was never conscientiously practised by any of them, except in studies; and if this principle be adopted as a test, then William Davis, of the Liverpool Academy, was by easy showing the most faithful "Pre-Raphaelite" of all.

That Alfred Hunt should have admired Turner, or been influenced by him, is not extraordinary. Who does not admire the greatest of English nature painters, and who that would paint nature

(as opposed to landscape merely) could avoid being influenced by him? Mr Gosse's dictum really amounts to this, that Turner and Hunt were nature painters, both finding their inspiration in the sun, and the sky, and the mist, both seeking in the universe, not picturesque scenery, but the expression of the profoundest human emotions.

Mr Cosmo Monkhouse, in a short appreciative notice of the painter's work, forms a truer estimate of Hunt's position, which was not that of a pupil of any man, but of one whose devotion to his art amounted to a religion, independent of outside influences.

"Of an unusually sensitive temperament," he says, "early imbued with the spirit of Ruskin's teaching, and sympathising with the aims of the Pre-Raphaelite Brotherhood, he held a lofty ideal of the function of the artist, and regarded all the mighty and beautiful phenomena of nature as manifestations of the divine. With this high spiritual impressionism he united an intense desire for exact truth of presentation. . . . Like other artists, he painted with his sense and with his brains, but, more than most, he painted with his soul."

His failure to impress the Academy, Mr Monkhouse attributes to the subtle and modest quality

of his works, which prevented them from showing to advantage when surrounded by others painted up to exhibition pitch, while the spirituality of their aim was lost on most of their beholders. On the other hand, he achieved a more noble and enduring success in keeping steadily through life to a high and pure ideal of his art, and in setting an example much needed, of "truth without vulgarity, of originality without pretence, and of intensity without affectation."

Alfred Hunt became an associate of the Liverpool Academy in 1854, and was admitted to full membership in 1856. Not many of his works, however, found their way to the Academy's exhibitions, and the Liverpool Corporation appears to own but one small picture by him, the charming water-colour called "Working Late," a study of heather hills by evening light. A collected exhibition of his water-colours was shown after his death, in 1897, at the Burlington Fine Arts Club, and the nucleus of this exhibition, together with many important additions, was brought by private enterprise to Liverpool in the winter of the same year and was hung at the Walker Art Gallery. Once during his lifetime, in 1884, there was a representative exhibition of his works,

amounting to ninety-six water-colours and forty-one oil pictures, at the galleries of the Fine Art Society in New Bond Street, and it is to the catalogue of this exhibition that Mr Gosse's appreciation is attached. The Old Water-Colour Society, in which he had so often exhibited, showed several of his works at its Pall Mall Gallery in January 1897, when they attracted a chorus of praise from the art critics.

"Of Alfred Hunt it may be said," writes one of the foremost, "that in his lifetime he became a classic. His place is already in that group of painters who are the recognised masters of our English water-colour school. . . He is the painter of the skies, of the sunny airiness of a silent mid-summer day, of the charm of tranquil light, of the mystery that creeps over the most familiar scene when, as darkness comes on, the facts of the landscape grow indistinct or are lost. In his treatment of the nature that he studied and loved the personal note is always felt. How he delighted in the landscape of the Eastern Coast, returning to it again and again, painting the same scene from every aspect, at different times of day and under the changing light of our English climate, we may see in the group of Robin Hood's Bay sketches. In one, under a pearly sky, the red roofs of the village clustered in the cleft of the cliff, the sea dead calm, down below in the

middle distance the stretch of sand with a stranded brig, and beyond the cliff itself. Or he takes the same village, its houses crowding down to the edge of the perilous cliff, seen on a rainy day, the sky full of vapour, the shower descending on the darkened sands, the place wrapped in mist. Or once again we have the same view, only taken from a point a little higher up the hill, earlier in the year, a fuller light on the whole scene—a little masterpiece this, with its feeling for distance, from the flowers on the hillslope in the foreground, the huddled houses beyond, the sudden drop down to the sands below, and the grassy hill beyond, all under a sky full of air and light. Chiefly his scenes are taken from the home landscapes, for it was under English skies that he found those effects of light so full of mystery and beauty, that he loved to study and to render with a jealousy to get the very truth on to his drawing paper; and so, happily, this characteristic master of an art which is eminently an English one, found his subjects on the coasts and rivers and in the cities and villages of his native country."

GEORGE LANCE

GEORGE LANCE, the well-known painter of fruit and flower pieces, can hardly be claimed as a member of the Liverpool school of painters, as he was born at Little Easton, near Dunmow, in Essex, and for the greater part of his life painted in London. He frequently exhibited, however, at the Liverpool Academy, of which he was an honorary member, and in 1836, early in his career, won the Academy prize of £50 with an ambitious historical picture, such as he occasionally painted, of "Melancthon's First Misgivings," now in the possession of Mr Alfred Holt. The fruit pieces were mostly painted later. Lance lived for a time at New Brighton, and had a son resident in Birkenhead, at whose house he died in 1864, at the age of sixty-two.

P. P. MARSHALL

PETER PAUL MARSHALL was not a native of Liverpool, but of Edinburgh, where he was born in 1830. Nor was he strictly an artist, as his profession was that of an engineer and surveyor. But in other respects his name merits inclusion in this list, as he was by virtue of his marriage and sometime residence in Liverpool an intimate associate of the Academy group, and exhibited frequently at their galleries in Old Post Office Place. His father and grandfather were both artists, the latter having been one of the original inventors of the panorama, whilst the former is known as the author of a series of pictures representing the Life and Death of Nelson, now in the possession of Mr J. Miller Marshall, his grandson. P. P. Marshall was educated at the High School in Edinburgh, and his art training consisted almost exclusively of an attendance at the evening life classes of the

Academy. His leisure was chiefly devoted to painting, though he was also musical, could play by ear, and sang well, especially Scottish songs of the more vigorous kind. He loved the sea, and his painted work consists largely of views in and around Arran, the east coast about Cromer, and the then picturesque village of Gorleston, with its fine old pier, near the entrance of Yarmouth Harbour, where he rented a cottage for the purpose of weekly sketching excursions. He also painted on the Norfolk Broads, from a houseboat, and during his autumn holidays on the west coast of Scotland, in Normandy, or on the Seine, where he went yachting with his intimate friend, Mr John Currie (brother of Sir Donald Currie), who died a year before himself.

P. P. Marshall's connection with Liverpool dated from his employment as an engineer in the construction of Rivington Pike and the water system there, under Mr Duncanson. It was during this period that he became acquainted with the artists of Liverpool and their patrons, and married a daughter of Mr John Miller. He had strong sympathies with the "Pre-Raphaelite" art movement, and on settling in the neighbourhood of London, at Tottenham, formed an

acquaintance with Madox Brown, by whom he was introduced to the Morris group of artists. He became an original partner of the famous decorative firm of Morris, Marshall, Faulkner & Co. (the "Co." including Rossetti, Madox Brown, and Burne-Jones), which was started in 1861, for the purpose of manufacturing stained glass, textiles, furniture, etc., and is believed to have contributed designs. He never took a very active part in it, however, and when the partnership was dissolved in 1875, he dropped out. He had a miscellaneous store of useful knowledge which caused Madox Brown to say, whenever a difficulty arose, "Ask Marshall, he'll tell you all about it." On one occasion, however, at the Red House, when this advice was tendered, William Morris fired up and exclaimed in his most emphatic manner that he would "be hanged if he did anything of the sort, for the last time he had gone to Marshall his information had been all wrong."

Marshall was a tall and striking-looking man, with thick curly chestnut hair, and thoughtful eyes, which caused him to be generally noticed. His soldierly appearance, enhanced by a commission in the Tottenham Rifle volunteers,

resulted in his often being taken for an officer in the army. There is a good portrait of himself, by his own hand, extant in the family; not by any means the only one he did, for he had a clever gift of seizing likenesses, and sketched any face that particularly appealed to him. Besides those sent to the Liverpool Academy, he exhibited a number of his paintings at the "Norwich Art Circle," of which his son was Vice-President.

The failure of his robust constitution and the break-up of his health caused him to retire from business and settle in South Devon, where he died in 1900 at the age of 70. He was buried in the cemetery of Teignmouth, where a monument was erected to his memory by his sons, bearing upon it a line from his favourite Burns:

"The day is aye fair in the Land o' the Leal."

THOMAS F. MARSHALL

THOMAS FALCON MARSHALL was a native of Liverpool, and was born in December 1818. He was a painter of homely country life, drawing his inspiration occasionally from Goldsmith, whose "Vicar of Wakefield" furnished material for several of his largest pictures. He was free in execution, and a fair colourist, whose drawing and expression were above the commonplace average. Cottage family groups, peasants harvesting, farm buildings, horses, cattle and implements, all afforded scope for his sympathetic observation and powers of delineation. One of the earliest records of Marshall's work occurs in 1840, when he won a silver medal of the Society of Arts for an ambitious figure picture. Previously to this he sent four pictures to the Post Office Place Exhibition of 1836, and continued to exhibit there annually for some years. In 1843, he was elected an associate

of the Liverpool Academy, and attained full membership in 1846. He first exhibited in 1839 at the Royal Academy, where altogether some sixty of his pictures were hung. Over eighty others appeared at the British Institute, and Suffolk Street Galleries.

His talents were varied and versatile, so that in addition to the *genre* subjects mentioned above, his work is often to be found in portraits, pure landscape, and historical pictures. He was on one occasion a successful prize-drawer in the Liverpool Academy Art Union lottery, when a picture of "Dolly Varden," by Frith, fell to his lot. It was commonly said that he modelled his future style on this picture; and certainly he was, within some little distance, a follower of Frith. That he was successful in his calling may be gauged by the fact that in Liverpool he lived and had his studio in Rodney Street, not an inexpensive locality, and in London he kept up a good style in Kensington, not far from his friend and old associate, John Wright Oakes. He was a man of medium height, good-looking, with a ruddy complexion and pleasant manners. He was well-bred and well-educated.

Marshall left Liverpool before the "Pre-

Raphaelite" schism, or there is reason to suppose he would have sided with the secessionists. He had little or no sympathy with "Pre-Raphaelite" art. At the same time, he had a very friendly feeling for his brother artists, and would often assist them when necessary in selling their pictures. His criticisms on the work of his juniors was both helpful and kindly, and he left many friends among them. As an instance of his cheery disposition it may be recorded that one of his brother artists meeting him one day with a beaming smile, commented on his healthy appearance. "As for that," replied Marshall, "I am not really well. I am dying from an incurable complaint." And within a few months this ailment actually carried him off, at the age of fifty-nine, while his faculties were still comparatively active. His death took place in Kensington, on 26th March 1878.

"The Parting Day," and "Sad News from the War," are two of Marshall's better known pictures. The South Kensington Museum owns "The Coming Footstep," by him, painted in 1847.

ALEXANDER MOSSES

Mosses was a portrait painter, of no special distinction, but well thought of in his native city. He was the son of a Liverpool tradesman, born in 1793, and despite an early show of talent had little instruction in art. This may have accounted for his kindness to William Daniels (*q.v.*). Mosses was an exhibitor at some of the earliest of the Post Office Place Exhibitions. Thus in 1811 he showed a "View of Birkenhead Priory," and in subsequent years a variety of landscapes and figure pictures. In 1827 his name appears in the catalogue as Master of the Drawing Academy, and he exhibited no fewer than twelve works, including portraits of Edward Rushton (now in the magistrate's room at the Dale Street Police Court), George Lyon, John Leigh, Esq., William Swainson, F.R.S., F.L.S., and Thos. Stewart Traill, M.D., the President of the Liverpool Institution, where the

picture now hangs. In 1829, he again had twelve pictures, including such works as "The Expulsion from Paradise" and "Christ's Agony in the Garden." But portraits were the work for which he was best known, and many of his representations of well-known Liverpool citizens, besides those already mentioned, such as Sir Thomas Brancker, Mayor, and Dr Rutter, are now in the public buildings of the city. He became a member of the Liverpool Academy about the year 1822.

Mosses once exhibited, in 1820, at the Royal Academy, his picture being a group of two Buddhist priests from Ceylon. His work has occasionally been engraved, one example mentioned in the dictionaries being a study of a butcher boy with a view of Liverpool in the distance. His portrait of William Ewart, Esq., father of William Ewart and J. C. Ewart, successively members for Liverpool, is in the Walker Art Gallery, to which it was presented by Mr Gladstone. He died on 14th July, 1837, leaving two sons.

JOHN NEWTON

ALTHOUGH he was a member of the Liverpool Academy, and exhibited at its galleries from 1856 to 1867, there was little in common between John Newton and the other artists of the school. His work is conspicuous for an exceeding minuteness of touch and detail, which is wonderful in its way, but in the case of landscapes, particularly, is destructive of all effect. In still life, which Newton also painted, he was more successful, and his work is as fine in colour and masterly in its way as some of the old Dutch still life pictures. But his landscapes are rather pathetic for the immense care and labour they exhibit, and the extraordinary fidelity of detail, without any corresponding charm. They lack the poetry of suggestion and feeling that Millais put into his most highly finished nature studies in his "Pre-Raphaelite" days, and are little more than hand-made photographic transcripts. To take a typical

example of his work, a little picture of the Old Mill at Gresford (in the collection of the late Mr George Rae), the scene itself is a charming one, the river Alun flowing in the foreground, the picturesque old building bowered in spring leafage, and a pleasant tangle of colour in the tufts of grass and brushwood of the river bank. But the artist has so laboured every leaf, every blade, and the plumage of every duck swimming in the water, that the whole effect is cold and uninteresting to the last degree. Yet the painting is marvellous as a specimen of skill and minuteness, like a piece of Meissonier without the genius. It is notable that his pigments, laid over thirty years ago, show no sign of fading or mellowing, but remain hard and brilliant.

Newton was a companion and friend of poor James Campbell, and like him left Liverpool and came to London, where he sought in vain to improve his pictures by broadening his style. Their minuteness was their one quality, and when this disappeared the pictures became valueless. He was married, and is believed to have settled and died at Kingston-on-Thames. In appearance, Newton was a spare built man; small, and delicate looking, with a narrow face and dark hair. He

was very shy in manner, and suffered so much from weak health that one of his best patrons, Sir Donald Currie (Mr Miller's son-in-law), sent him on a voyage to the south in one of his company's vessels. The change benefited him greatly, but he never became robust, and died comparatively early in life.

J. W. OAKES, A.R.A.

JOHN WRIGHT OAKES, one of the distinctive members of the Liverpool school, was born in 1820, at Sproston House, near Middlewich, in Cheshire. He studied art under W. J. Bishop, then drawing-master at the Collegiate School, and remained one of his closest and most intimate friends. The need of a profession caused him to become a house decorator, but he did not abandon his art, and having married a wife possessed of independent means from a corset-making business, he was able to indulge his taste. His first nature studies were made among the sand dunes and flat beaches of the Wallasey peninsula, where his constant pre-occupation caused him to pass for a harmless lunatic. He made numerous sketches of such scenes, with rabbit warrens, etc., and also studies of fruit and flowers, which he began to exhibit at the Liverpool Academy in 1839. In 1847 he exhibited a fairly important landscape,

"Nant Frangcon, in Carnarvonshire," at the British Institute, and in the following year had a picture of "The River Greta at Keswick" in the Royal Academy. He continued to send pictures of coast and mountain scenery to these two exhibitions for some years, as well as to the Society of British Artists, the Dudley and Portland Galleries, and elsewhere.

Oakes became an associate of the Liverpool Academy in 1847, and was made secretary of that body in 1853. He was an excellent and punctilious man of business, and was probably the best secretary that the Academy ever had. His minuteness in business matters is instanced by the fact that he kept the auditors at work all night on the Academy's accounts, on one occasion, because of an error of a half-penny which they could not trace. The pricing of the pictures in the catalogue was introduced in his *régime*. His secretaryship only lasted two years, although he remained a member of the Academy until 1859.

At this date Oakes migrated to London, where his sketches especially met with success, and in 1874 he was elected an associate of the Society of Painters in Water-Colour. He resigned from the water-colour society, however, in the course

of the following year, his bent being towards oil pictures, and in 1876 he was elected to the associateship of the Royal Academy. Much to the disappointment of his friends, he never got any further in that august body. In 1883 he was elected an honorary member of the Royal Scottish Academy. He died at his residence, Leam House, Addison Road, on 8th July, 1887, and was buried in the Brompton Cemetery.

For the last six years of his life Oakes was troubled by ill-health, which interfered with his production, but he continued to exhibit annually, and even had a picture in the Academy ("The Warren") the year following his death. A list of his best works is given as follows by Mr R. E. Graves in the "Dictionary of National Biography": "A Carnarvonshire Glen," "The Solitary Pool," "Glen Derry," "Malldraeth Sands," "Aberffraw Bay," "Marchlyn Mawr," "The Linn of Muick," "Dunnottar Castle," "The Bass Rock," "The Fallow Field," "The Border Country," "The Dee Sands," "Dirty Weather on the East Coast." A few pictures of Swiss scenery painted during a foreign tour were less successful than those he executed from country (such as North Wales and Anglesey) with which he was thoroughly familiar.

In appearance Oakes was tall and bronzed, with rather a seafaring look. His face was pitted with small-pox. Being of a highly serious and rather retiring disposition, he seldom attended the artists' gatherings at Everton Brow during the time he practised in Liverpool, although he was well acquainted with Mr Miller, and that excellent judge had a high opinion of his work. It was also a subject for remark that he never let any one see him paint. The joke made about him was that he painted with his palette on his knee, because his left hand was busy feeling the money he had got for his last commission. He did, however, occasionally go sketching with other artists, notably with Mr Bishop, whose constant companion he was on such excursions. But a ludicrous incident which occurred on one occasion when he went with a promiscuous band put him off from going again. The artists in those days used to carry mahogany paint boxes, and Tonge, with two or three others, had got similar boxes to carry the "Etty boards" which they used. They were passing a cottage, when an old woman, mistaking them for pedlars, ran out and asked them what they had to sell. Oakes, who was particularly dignified, and never went out without a black satin waistcoat and

frock coat, was much incensed at this rather trivial *contretemps*, and avoided similar expeditions in future.

In style Oakes was broad and free, and notably effective. In the opinion of a competent critic, Mr F. G. Stephens, he came nearer to Davis in his method than any other painter, and this is given as high praise. He seldom exhibited in Liverpool after his retirement to London, though his name appears among the seceders from the Academy, and he felt too great a grievance against the Corporation for its treatment of the native artists to care to send to the official exhibitions. The Walker Art Gallery, however, possesses one of his works, "A North Devon Glen," showing a landscape tinted with the autumn sun, and a group of cattle standing in a shady pool, which was purchased from the Autumn Exhibition of 1872. A picture by Oakes called "Disturbed," an effect of early spring twilight, is at South Kensington, and the Glasgow Corporation Gallery also has a picture called "Early Spring." One of his chief patrons in Liverpool was the late Mr Edward Samuelson. The finest collection of Oakes's works to be seen now is probably that of Mr Thomas Clark, of

J. W. Oakes, A.R.A. *By permission of* Mr T. Clarke.

THE REAPERS' REST.

[*To face p.* 186.

Allerton Hall, where they help to line the spacious walls and corridors formerly occupied by William Roscoe's "old masters." Amongst the nine or ten important examples in this collection may be noticed "The Reaper's Rest," painted in 1886, a large picture with cornfields and trees overhanging a pool in the foreground over which swallows are circling. Others are "The Bass Rock in Calm" (1867), a fine sunset picture; "Moreton Mill" (1869), with a foreground of transparent green sea and fishing-boats; "Oranmore, Galway Bay," also with fishing-boats; "Peel Castle" (1854), a squally scene with a boat hauling in its nets; "Conway Bay and Castle," and a bright foreign scene with lake, mountains, and Turneresque shipping. Oakes sometimes approached Turner in his sky and light effects, as in the case of a picture, "Augera," which figured in the Dobell sale, 1903. On the other hand, many of his landscapes were dark and heavy in colour, so many that until one has seen his larger and finer canvases one is apt to form an impression that that is his characteristic tone. But his pictures are always solid and firm in handling, and masterly in technique. His method of painting was to body in, in a strong colour of

lighter key than he intended, and then to glaze down. Some of his earliest pictures were painted in heavy impasto, others attained transparency by the aid of bitumen, both of which artifices he abandoned in his later and finer work.

JAMES PELHAM

JAMES PELHAM, elected an associate of the Liverpool Academy in 1848, and a full member shortly afterwards, was not a native of the city, but was born in London on 16th September 1800. His father, also named James, was a miniature painter of some skill, whose work is now seldom seen.

Pelham began work at an early age as a portrait painter in London, and at one time made a considerable tour through the country, as far up as Edinburgh, stopping for some time at Norwich, Lincoln, Newcastle, York, Carlisle, Bath, and Bristol, where he painted portraits of the principal residents. He married in 1838, and shortly afterwards settled in Liverpool. His exhibited work consisted chiefly of small water-colours and miniatures of a fine quality. He took an active part in connection with the Liverpool art movement, and on the retirement of J. W. Oakes in 1854

from the secretaryship of the Academy he was elected to the office, which he held for many years, right through the troublous times of the "Pre-Raphaelite" preferences and the secession. His yearly visits to London on Academy business brought him into personal relations with the leaders of the new school, Madox Brown, Millais, Holman Hunt, Seddon, Inchbold, and many others.

The work of the Liverpool Academy Schools was mainly carried on under his directions, and his house was a centre at which the artists used to meet for regular weekly conferences. He was also President of the Liverpool Sketching Club, which was in existence for some years, between 1863 and 1875.

Photography, the foe as well as the friend of art, caused a marked falling off in the demand for small portraits and miniatures which were Pelham's *forte*, and late in his life he turned his attention somewhat to subject pictures, of which he painted a fair number with such success as to make it probable that he could have afforded to dispense with portraits earlier. His death took place on 17th April 1874.

JAMES PELHAM, JUNIOR.

JAMES PELHAM, Junior, the eldest son of the last mentioned, and third of the name, was born on 26th December 1840. He was educated at the Liverpool College, attended the antique and life schools at the Academy, and also at the London Science and Art Department, where he gained several medals. His first exhibited picture, called "Dead Beat," was shown in the Liverpool Academy Exhibition of 1858, where it found a purchaser in the late Charles Langton. Similar pictures were regularly sent to the exhibitions of the Academy and elsewhere for six or seven years, and were readily sold. In 1864 he turned his attention to teaching, and soon acquired an extensive and flourishing practice in his native town, which left him little time for original work, and his exhibited pictures since then have not been numerous.

He became an associate of the Academy, practi-

cally the last of the succession, in 1860, and a full member in 1862, and about this time he acted as Hon. Secretary to the Liverpool Academy Art Union, in which connection he organised the successful raising of a large fund for the widow and orphans of William Davis in 1873. The arrangements for the later exhibitions of the Academy, until their cessation, including an extra one held in 1867, and a collection of the works of "past and present" members held at the Liverpool Art Club in Myrtle Street, were all in his hands.

He was a member of the Sketching Club during the whole period of its existence, and in 1874 undertook the reorganisation of the Liverpool Academy out of the remains of the older body which had practically ceased to exist. He was also concerned in the formation of the Liverpool Artists' Club, first established in Bold Street, and now in Hackins Hey.

Mr Pelham is the chief repository now (1904) of papers and memoranda dealing with the older Academy, most of whose members are either dead or of an advanced age. He lives at Blumdellsands.

N. G. PHILIPS

NATHANIEL GEORGE PHILIPS, the youngest son of John Leigh Philips, was born at Manchester on 5th June 1795. His father owned an enormous collection of books, pictures, and other works of art, which, on his death in 1814 formed material for a nineteen days' sale. It was amongst these influences that the young painter grew up, and he displayed an early predilection for art. Nevertheless, he had no thoughts at first of taking it up as a profession, but after leaving school began to study medicine at the University of Edinburgh. Here he formed acquaintance with some of the most cultured men in the "Northern Athens," who, perceiving his gifts, persuaded him to change his career. To Sir William Allan[1] he was chiefly indebted for this advice, which he followed without regrets. He began to establish himself in Liver-

[1] Sir William Allan painted him in the principal group of his picture, "The Circassian Slave."

pool, and figured in 1822 (or possibly earlier) as an associate of the Liverpool Academy. Being possessed of private means, however, he gave this up for a time, and made a three years' tour in Italy, sketching and studying art; and his drawings created such an impression on the artistic community in Rome, that in 1825, upon the death of Fuseli, who was an honorary member of the Academy of St Luke, Philips was elected to succeed him. His draughtsmanship stood him in more immediate service upon another occasion. When he was captured by brigands in the mountains together with a brother artist, the cultivated chief of the band was so charmed with his sketches, that he merely claimed a few of them as a ransom, and dismissed the pair of captives with every mark of courtesy.

On his return from Italy in 1827, he settled in Rodney Street, Liverpool, and began once more to exhibit at the Liverpool Academy (of which, however, he was no longer a member), as well as at the Manchester Institution. His work consisted principally of landscapes. He was a popular figure of his time, famed for his conversational powers, and possessed of some musical ability. He was a student of literature also, and,

had he lived would probably have produced a treatise on the theory and history of art, which he worked at for some time. But his health, which was always delicate, broke down from the effects of disease, and he died (unmarried) at the age of thirty-six, at his residence in Rodney Street, Liverpool, on 1st August 1831.

Philips' name is best known in connection with a series of engravings (many of them executed by himself) from drawings he made of the old Halls of Lancashire and Cheshire. Some of these were published in 1822-1824, before his visit to Italy; but copies having become exceedingly scarce, and the plates having come into the possession of Mr Harry Gray, the publisher, who was interested in the localities, they were re-issued in the form of a sumptuous volume, with letterpress and a memoir of the artist, in 1893. His work is accurate and masterly, without any special original qualities. He etched a certain number of plates, in addition to these engravings, of which not much is known.

H. C. PIDGEON

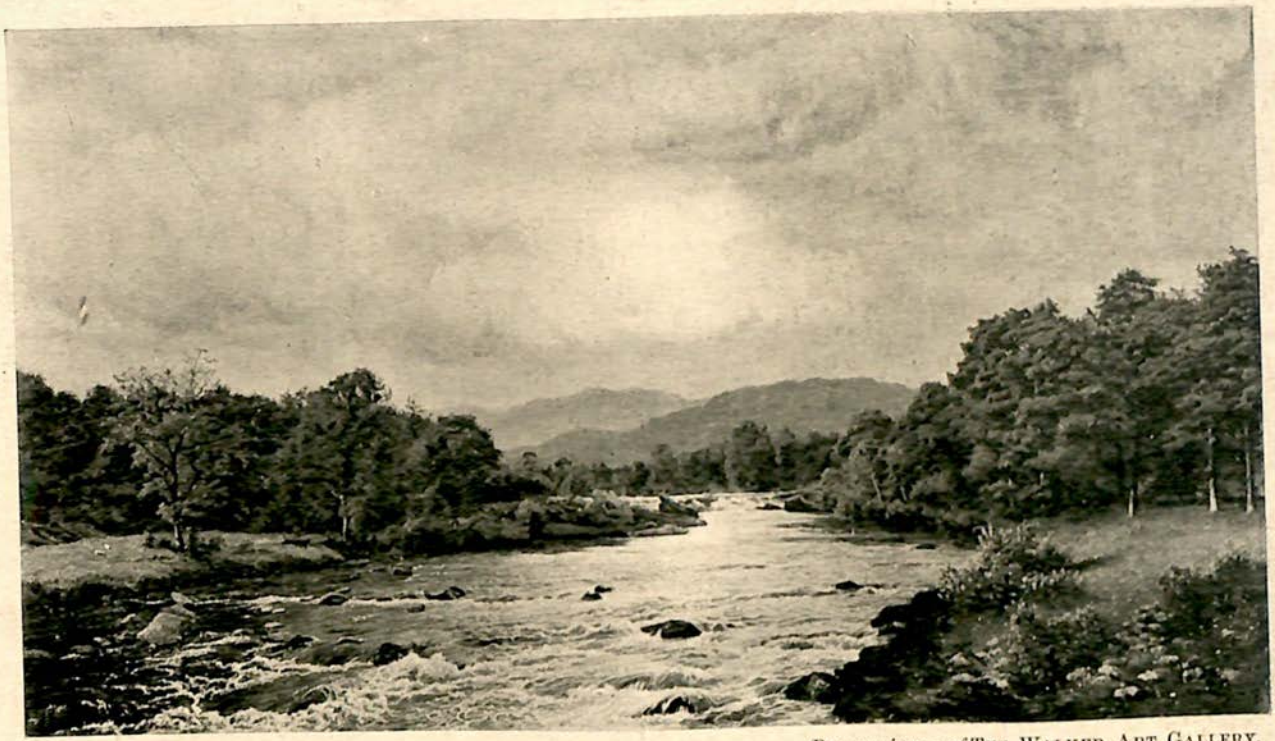
HENRY CLARK PIDGEON, born in 1807, was perhaps by inclination more of an antiquary than an artist, but he took up the practice of art (having abandoned a first intention of going into the Church), and was engaged for some years as a teacher of drawing in London before he moved to Liverpool, about 1843, as professor at the Liverpool Institution. His original work consisted chiefly of sketches of the local antiquities, which were exhibited at the Liverpool Academy between the years 1843 and 1848. He became a member of the Academy in 1847, and served as Hon. Secretary in 1850. From that date, having returned once more to London, he figured as a non-resident member, and continued to exhibit occasionally until 1865, when the Academy virtually ceased to exist. In 1846 he was elected an associate of the Institute of Painters in Water-Colour, and worked principally

in that medium. He was also President of the "Sketching Club." He exhibited four works at the Royal Academy, two at the British Institute, fifteen at the galleries in Suffolk Street, and about twenty at Manchester, between the years 1841-1856. His work was accurate in draughtsmanship and not unmeritorious in other respects. It was inclined to be modelled on the style of Varley.

Pidgeon was intimately associated with the late Mr Joseph Mayer and Mr Abraham Hume, in founding the Historical Society of Lancashire and Cheshire, to the published proceedings of which he contributed a number of etchings and lithographs. He was also the author of several papers on architectural subjects. His portrait (the only one known to exist) appears in a group of the three founders of the Lancashire and Cheshire Historical Society. He died on 6th August 1880, in his 74th year, at No. 39 Fitzroy Road, Regent's Park.

R. P. RICHARDS

R. P. RICHARDS, painter of landscape and figure subjects, was born in Seel Street, Liverpool, in 1840, and was of Irish parentage, his father coming from Wexford. It is related that as a small boy he once rendered assistance to an old gentleman in the street, and accompanied him to his house, where his interest was aroused by a fine collection of pictures. The owner, perceiving his taste, offered to have him taught painting, and did so. Richards began with still-life subjects and went on from them to small figure pictures of domestic life, taking to landscape last. His larger work had some fine qualities, and the pictures that he sent to the Royal Academy sold well from its walls. Three of his most notable works, in the order of production, were "The Strid, near Bolton Abbey," "Gold and Silver," a study of trees in autumn over a silvery stream, and "The Diamond Fields." Each of these was technically an improvement on the one before, and there is



R. P. RICHARDS.

By permission of THE WALKER ART GALLERY.

THE SUMMER CLOUD.

[*To face p.* 198.

little doubt that if he had not been cut off early by consumption, as more than one of the Liverpool artists were, he would have developed into a fine artist.

Being of a younger generation than the others, Richards did not much frequent the company of the Liverpool Academicians, nor did he actually join their ranks, though he exhibited at Post Office Place from about 1859 onwards. He was a man of about medium height, slender in figure, with an attractive face, and was popular with those who knew him. He was noted for acrobatic tricks, which he practised in his studio, and was such an indefatigable smoker that he found it necessary to paint with a clay pipe suspended from the ceiling within reach of his mouth. When his health broke down he went to Italy, and died there in 1867. He was married and left one son.

The Walker Art Gallery possesses one landscape by Richards, a large picture entitled "The Silver Cloud." Otherwise examples of his work are not very numerous. An interesting but poorly executed portrait group by him, in which the painter himself and Robert Tonge appear, is preserved by the Artist's Club in Liverpool.

H. B. ROBERTS

MR HENRY B. ROBERTS, who is still living (1904), is a native of Liverpool, where he is well known as a successful and clever painter of *genre* subjects. He was born about 1835, and was trained for the calling of a house decorator, in which his father, Benjamin Roberts, was engaged; but developing talents of a more advanced kind, he left this branch of work, and took to pictures. His father must also have been somewhat superior to his occupation, as he frequently exhibited landscapes at the Liverpool Academy, to which the son first contributed in 1852. The latter became an associate in 1855, in which year he exhibited six pictures, including "The Village News Room," and was elected a full member in 1859. One of his earliest exhibits represented a woman plucking a goose, an extremely highly finished piece of work, which was received with much admiration. There was a subtle humour about his pictures which made

H. B. Roberts. *By permission of* Mr S. M. Hutchinson.

A DULL BLADE.

[*To face p.* 200.

them very popular; and indeed for skill in characterisation, simplicity of style, and accuracy of detail, many of them will bear setting beside the Wilkies and Mulreadys of our national collections. A very good example is "The Doubtful Coin," of the Walker Art Gallery, a scene in a rent agent's office. The Dobell collection, which was dispersed by sale in 1903, contained another not less fine, "The Dull Blade," a study of an old barber sharpening his scissors, while a small boy is sitting with a sheet round his neck waiting to have his hair cut. The paraphernalia of the barber's shop is given with circumstantial minuteness, and an extra touch of humour is conveyed by an immense gingham umbrella belonging to the boy. Mr Eastham, of Liscard, has a third picture of this type which deserves mention, called "Making a Sensation," the central figure being a tiny kid which is capering about and frightening some chickens, while a milk-maid looks laughingly on, leaning over a gate. In addition to subjects of this kind, of which Mr Roberts painted many, all with the same smooth delicacy of finish and tone, he has left a large number of water-colours, mostly single figure studies, modelled rather

closely on the work of old William Hunt. Indeed where one of these is hung as a pair to one of Hunt's, it is difficult, without close examination, to tell which is which. The colouring is similar and the faces are stippled with the same minuteness of touch that the older master employed. There are very many of these studies to be found in and round Liverpool, and probably in London as well, for Mr Roberts removed about 1860 to Hampstead, and became a member of the Royal Society of Painters in Water-Colours. He enjoyed considerable success during the greater part of his life, and his house was frequented by artists; so that it is rather melancholy to have to record that he has fallen upon misfortunes in his old age, after his return to his native city.

Mr Roberts was married to a Miss Barton, a Liverpool lady, and had several children. He is remembered in his prime as being short of stature, with a beard and rather an oriental type of face. He was not a highly educated man, owing to the shortcomings of his early training, but he possessed a quiet pleasant manner and a kindly disposition. His work, as was so often the case, deteriorated during his residence in London.

THOMAS RICKMAN

THOMAS RICKMAN, architect, is best known as the designer of a great number of churches and ecclesiastical buildings in a formal style of Gothic. He was born at Maidenhead on 8th June 1776, and during his earlier years followed the trade of a druggist's assistant. He got so far as to walk a hospital, and set up in practice at Lewes, but eventually "threw physic to the dogs," and tried some other professions. In 1803 he became a corn factor's clerk in London. In 1808 (and up to 1814) he was engaged in an insurance office in Liverpool. But as a relaxation from desk work he began to sketch churches, for which he seemed to have a hobby, and even made a sketching tour through Cheshire, Lancashire, and Lincolnshire, in the course of which he compiled drawings (it is said) of about three thousand buildings. He appears to have liked large numbers, for the evidence which is given

of his precocity in art is that as a child he drew, cut out, and painted 5000 minute figures of soldiers in every possible uniform, which he grouped before an architectural background of military buildings. In 1812 he wrote an essay on the architecture of Chester Cathedral, which was the forerunner of a series of lectures on the styles of architecture. The latter were republished in book form with the title, "An Attempt to discriminate the Styles of Architecture in England, from the Conquest to the Reformation," and ran into several editions. The simple and untechnical language in which they were compiled made them popular as a handbook, and contributed in a great measure to the earlier, unintelligent revival of Gothic.

Up to about 1815 his practice in architecture seems to have been confined to designing monuments to the memory of his friends, and enriching a shop front for his sister, a confectioner in Liverpool, with a design from the Choragic monument of Thrasyllus. He then built two private residences, and in 1817 set up an office as an architect, and took in Henry Hutchinson as his pupil. Commissions for churches flowed in plentifully, and evidences of his Gothic touch

are visible in many parts of England. They show considerable knowledge, but little feeling. In 1820 he took, or added, an office in Birmingham, with his brother as partner. On the brother's death, Hutchinson became his partner, and in 1826 the firm was appointed as architects to design the new court of St John's College, Cambridge, a work which was finished in 1831 at a cost of nearly £78,000. The style is perpendicular Gothic. After this the firm competed, unsuccessfully, for many important buildings, such as the Fitzwilliam Museum, the new Library, and the buildings at King's College, Cambridge, and also for the Houses of Parliament in 1836.

Rickman was three times married, and had a daughter and a son (who followed his profession) by his third wife. He belonged to an old Quaker family, but towards the end of his life became an Irvingite. He is described as of a vivacious and energetic temperament, as indeed his works sufficiently prove, and was very keen in his business. His health began to give way about 1835, and he died in 1841 at Birmingham, where a memorial was erected to him in St George's Churchyard, by a wide circle of friends.

Rickman's connection with the Liverpool

Academy began about 1817, and lasted only a few years. Except in a professional capacity, his position as a Liverpool artist is not important. He was the author of several architectural works in addition to the handbook already mentioned, and at his death the many drawings he had amassed as illustrations, some 2000 in all, were bought by the Architectural Society of Oxford.

JOHN ROBERTSON

JOHN EWART ROBERTSON, like one or two other members of the Liverpool school, was a Scot by birth, and accomplished his early studies in Edinburgh under the prevailing influence of Raeburn and his school. When he first came to Liverpool he was noticed as a cultivated, well-read, gentlemanly man, tall and thin in appearance, with a dark complexion and side whiskers. Mr Miller was sufficiently impressed by the quality of his work to add him to the number of his *protégés*, and obtained many of his most important commissions for him. Some of his portraits of Liverpool worthies are admirable of their kind; good in composition, colour, and drawing. They fetched a considerable price for the time. He worked extensively in chalks as well as in oil, and had, or acquired, a fine hand for landscape as well as for portraits, judging from some of the elaborately painted backgrounds introduced into his pictures, a typical example of which is

the portrait of Mr S. Leigh Radford, standing in a light suit of clothes beside a chestnut horse, with his Gordon setter. It is characteristic of Robertson, who was in the strict sense of the word a "Pre-Raphaelite" painter, that he has depicted the reins and stirrup leather as he saw them at the time, with accidental kinks. The horse is a specially fine piece of work, and Robertson had to make prolonged studies of equine anatomy for it, as it was the first (and possibly the only) animal of the kind that he painted. The landscape setting to this picture, with a group of sheep, was also painted with "Pre-Raphaelite" fidelity from the grounds where the portrait was done. Another fine portrait by Robertson is that of Mrs Peter Miller, daughter-in-law of Mr John Miller, painted by a doorway in very strong sunlight, and now in the possession of her sister-in-law, Mrs Munn. The only examples of Robertson's work preserved by the Corporation of Liverpool are a portrait of Sir James Picton which was presented to it by the artist himself, and one of Alderman John Stewart, painted in 1857, which was also a gift. Specimens of his crayon portraits are common in the neighbourhood of the city.

Robertson became a member of the Liverpool Academy in 1850 (he was an associate in 1848) and exhibited amongst others the following portraits at its annual shows:—Miss Maria Miller, Mr and Mrs Munn, J. Gardner, Esq., Mr and Mrs Laurence, R. Bailey, Esq., William Rathbone, Esq., R. Brocklebank, Esq., Joseph Hubback, Esq., Elias Arnaud, Esq., Alderman Stewart, John Miller, Esq. (in chalk), the Rev. Rowland Williams, D.D., and the Rev. W. H. Bateson, Master of St John's College, Cambridge.

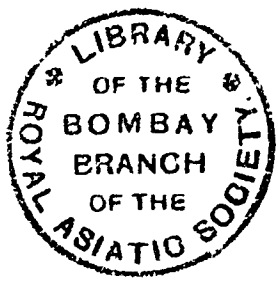
He was Treasurer from 1854 to 1867, and proved a valuable and zealous official. John Robertson was a considerate, kindly man, always ready to oblige his brother artists, and to exert himself in helping to dispose of their works. He was free from any touch of professional jealousy or exclusiveness. In taste he was an ardent supporter of the "Pre-Raphaelite" school, and formed, with Mr W. L. Windus, the staunchest nucleus of the party which awarded to its members the annual prize. In temperament he was reserved, nervous, and highly-strung. He was twice married, and after his first marriage settled in No. 9 Slater Street, Liverpool, where he built himself a studio window which may still

be seen. His second marriage turned out an unhappy one, and after it what measure of prosperity he had obtained seemed to desert him. A serious illness affected not only his powers of work but his mental capacity, and finally he had to be confined in an asylum, where he died. By his first marriage he had three daughters, one of whom was drowned, whilst the remaining two devoted themselves to the teaching of drawing.

WILLIAM SPENCE

WILLIAM SPENCE, a sculptor of some local repute, followed John Gibson as an apprentice at the stone-carving works of S. and A. Francey, on Brownlow Hill, and eventually acquired their flourishing business in 1830. He managed, however, to combine commerce with art, and was a frequent contributor to the exhibitions of the Liverpool Academy, of which he was a member from about 1822 to 1849. He was Treasurer during 1845-6, and held the appointment of "Master of the Drawing Academy" for some years in succession to the portrait painter, Alexander Mosses. He is described as one of the kindest and most unselfish of men, never seen to better advantage and never happier than in his workshop, surrounded by his assistants, "the sharp click of the chisel in his ears, the modelling tools in his hands, clad in a long grey duffel coat, his curling grey hair flowing over

his shoulders." He died on 6th July 1849, leaving one son, a youth of promise, whom he sent to Rome to work under his old friend and colleague, John Gibson. The boy, however, died young in 1866.



ROBERT TONGE

ALTHOUGH his name is hardly to be found in any dictionary of painting or biography, it would not be far from the truth to say that Robert Tonge was the greatest master of landscape whom the Liverpool school of painters produced. His work is almost as little known as himself away from the district where he worked, and seldom appears in the auction rooms. But in his own country it is abundant enough, and highly prized. Of Tonge's career and art training little is to be learned beyond such meagre information as can be supplied from memory by one or two of his associates who are still alive. His father was the vicar of Longton, near Preston, but quarrelled with the Church on some question of future punishment, and left it. Tonge himself was born at Longton about the year 1822. He studied drawing under a Liverpool teacher named Beattie,

a portrait painter, who was himself a pupil of Sir William Beechey, and attended the excellent art classes at the Mechanics' Institute. Those who knew him well recall him as a tall, broad-shouldered, burly man, with a ruddy countenance —the model of a healthy country squire. But this appearance was delusive, for his health broke down at an early age from consumption, and although (largely through the kindness of his friend and patron John Miller) he was sent to Egypt in the hope of recovery, he only lived two years after his exile, and died abroad at the age of thirty-three. He was married, but his wife died before he left England, and he had no children. His only sister married Mr W. L. Windus, but died also in comparatively early life.

Had Tonge lived to develop his genius fully, he might have ranked among the foremost painters of the British landscape school (Mr Windus says he would have been "the best"). Such works as he left, and considering his brief span of life they are fairly numerous, are noted for an exquisite finish and minuteness of treatment, unaccompanied by any sacrifice of breadth—the ideal, one might say, of sound workmanship in painting. His colour is simple and often brilliant,

ROBERT TONGE. *By permission of* MRS MUNN.

COED COCH.

[*To face p.* 211.

never unpleasant. Cornfields and skies are what he chiefly loved, and many of his pictures are composed with abnormally low horizons, to give scope for the creation of magnificent sky effects. They are not the lurid, striking skies of Turner, but the natural greyish skies of his own country. It is difficult to point to any one whom he resembles in his work. It is akin to that of William Davis, but both were original. It is said that he was much influenced by Linnell, and improved much after a study of that artist's work. Speaking generally, his subjects are inclined to be sombre and low in tone, almost melancholy. Bright sunny landscapes by Tonge are the exception rather than the rule. He was a very quick worker in the open air, both in oil and water-colours, and finished his work on the spot with extreme delicacy. In so much do his pictures depend on subtle effects and management of light that any other course would seem impossible. His technique is solid and simple, and free from bitumen. In the former characteristics he differs from Davis, who was a master of artifices, and who worked a good deal with copal varnish, besides stippling with a hog's hair brush to give luminescence.

Amongst his brother artists Tonge was inclined to be exclusive and reserved. But he frequented the weekly gatherings at Mr Miller's house, where his sketches were warmly appreciated, and he was on intimate terms with his brother-in-law, Mr Windus, and with Davis. The latter he accompanied on a journey to Ireland in 1853, shortly before his breakdown, and painted with him at Leixlip and elsewhere round County Dublin. Tonge is supposed to have been partly instrumental in making Davis take to landscape, and if the beautiful study of a pool near Leixlip, formerly owned by Mr Leathart and now in the possession of Mr W. Newall, was painted under his eye on this occasion, one cannot wonder at his advice. There is an extremely beautiful picture of a similar pool with a pair of kingfishers painted by Tonge at the same date, which all will remember who have seen it, and which is now in the possession of Mr Beausire. The overhanging trees and blurred reflections of the water, the broken lights of the sky through the boughs and through the thinner leafage, and the beautifully placed patch of brilliance centring the picture, caused by the bird skimming across the surface, make this work a veritable triumph of Tonge's

art. Not less remarkable is his pathetic picture of an Irish eviction, full of the sentiment of desolation in landscape as well as in subject, which belongs to Mr Rae. At home, Tonge painted out of doors all through the summer, often in the neighbourhood of Chirk and Conway, but occasionally in the Mersey district also. A very fine example of his work in the collection of the late Mr George Rae represents a view of the muddy waters of the Mersey seen across a magnificently painted foreground of slippery brown rock, with trees on the further bank, and a vividly lighted sky; another, belonging to his son, Mr Edward Rae, shows a scene at the mouth of the Alt, with little fishing-boats and long rushes, a suggested stream, and delicate stretches of sand. His masterpiece, perhaps, is "England from the Welsh Border," painted at Marford Hill, near Wrexham. Windus and Davis occasionally introduced figures into Tonge's landscapes, for despite his early apprenticeship to portrait painting Tonge himself seems to have had no inclination towards figure work. In his selection of subjects he was fastidious and difficult to please. Mr Windus recalls how on one occasion when both were sketching in Scotland (probably in the neighbour-

hood of Arden Craig) he grew dissatisfied with what was before him, and changed a waterfall he had painted into a cornfield. The same locality afforded him scope for one of his most brilliant pieces of colouring, a view of the Cumbraes from Bute, dated 1851, and now in the possession of Mr Albert Wood. The edge of the sea comes swirling in a backwater under the rocks, a green stormy sea with a heavy sky of clouds, the islands are seen faint and grey in the distance, and there is a glorious foreground full of charming detail, with figures (perhaps by Windus) picking shell-fish among the rocks. Tonge sold his pictures well, and the remark was current about him that each one he did was better than the last, a trait not universal among painters.

Tonge's home, which was also his studio, was for some years in Vine Street, Liverpool. He interested himself continuously in the Academy, of which he was elected an associate in 1850 and a member in 1855. Beyond occasionally serving in the hanging committee, however, he never held any official post. His death was a real loss to the Academy, for during the few years he belonged to it no member had more steadily developed his powers, or seemed more certain of future fame.

ROBERT TONGE. *By permission of* MR BEAUSIRE.

THE ETTRICK BRIDGE.

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Of stories concerning him there are not many. One that he used to tell himself related how he once asked a farmer's permission to go into his fields to paint, and while he was there the farmer came to see what he was doing. He gazed for some time at the picture, saying nothing, but just as he turned to go, giving a scratch to assure himself of his convictions, he muttered "any fool could do that." His brother artists enjoyed this tale. Tonge was a notable athlete in his day. His great feat, according to Mr Windus, was to cover ninety yards in thirty hops, and he was prouder of that than of being able to paint.

Besides the pictures already mentioned, the following works by Tonge are to be found in and around Liverpool:—"Ormskirk," with a view of the spire in the centre (1848), a long picture now in the possession of Colonel Gaskell; "Coed Coch," a splendid study of beech trunks and russet leaves (1853); and "Rothesay," looking down over the bay and into Loch Strivan, with soft, delicately tinted distances and a lovely shimmer over the far seen loch, belonging to Mrs Munn; "Richmond Hill at Sunset," an unusually Turneresque effect, in the possession of Mr R. R. Lockett; "A Peep

into Shropshire," a breezy sketch of flat woodland country, painted in 1852; "Eastham Ferry," and "Hoylake Shore," a very typical example of Tonge's brown sandy beaches with boats and figures (1852), all belonging to Mrs Coltart; "Wind, Rain, and Green Corn," a fine study of a swaying cornfield, with three other typical landscapes, in the possession of Mr Beausire; "A Lowland Farm," and "The Mountains from Arran," a rare instance of a picture with rising scenery and little sky, in the possession of Mr Ebenezer Rees; "The Old Pump at Shotwick" (with figures by Windus); "A Cheshire Pit," with waterlilies, and a cornfield scene, belonging to Mr Albert Wood, and various landscapes in the possession of Mrs George Holt, Colonel Gaskell, and Mr King, the well-known picture-dealer of Liverpool.

Tonge, as has already been mentioned, went to Egypt about 1853 for the benefit of his health, and there died two years later, just after his election as a member of the Liverpool Academy. He painted a few Eastern scenes during this period, of which Mr Albert Wood, one of his later patrons, has two, one of a caravan starting across the desert, very white and pale in tone,

and the other a sketch of some Arabs bargaining, with an irresistible study of wind gathering in the sky. These are dated 1855. Some similar sketches were exhibited at Old Post Office Place in the year of his death.

CHARLES TOWNE

THE name of Charles Towne figures in the earliest records of the Liverpool Academy, and he was one of the original members at the time of its foundation in 1810. By that time he was well advanced in age, as it appears that he had exhibited as early as 1787, and in 1799 had a picture hung at the Royal Academy. His father, Richard Town, a portrait painter, spelt his name without the "e," which the son added. Charles Towne began life as a heraldic or coach painter, but abandoned commercial work for landscape and animal subjects. Without rising to the eminence of his predecessor Stubbs in the latter branch of work, he nevertheless had considerable success in the North as a faithful portrayer of pedigree dogs, horses, cattle, etc., and at the same time was able to gratify his artistic ambitions by painting landscape pictures, with groups of cattle or figures introduced; a type of

subject in which more than one of the later Liverpool school (Huggins for example) excelled. His style, however, was severely classical, and had nothing in common with the work of the younger men beyond its high finish and conscientious endeavour, according to the notions of the time.

Towne was resident in Manchester from 1800 to 1805, after which date he came to Liverpool. He joined the Liverpool Academy, as already mentioned, at its foundation, and in 1813 was elected Vice-President. He continued a member until 1824. Finally he removed to London, where he died about 1850.

The Walker Art Gallery contains a picture of Everton Village, by Towne, which was purchased in 1883. Other fine examples of his work are in the possession of Mr R. B. Perkins, of Colvin Bay, who owns perhaps his best landscape. Of animal pictures by him there are several to be found. A typical collection is in the possession of Sir Humphrey de Trafford, Bart.

JOHN TURMEAU

JOHN TURMEAU, miniature painter, is stated to have been descended from a Huguenot family settled in London, and to have been born in 1777. His grandfather, Allan Turmeau, was an artist, and his father, also named John, was a jeweller, but probably painted miniatures himself, as the name occurs in a Royal Academy Catalogue of 1772.

The younger John studied drawing at the Academy schools, and figures as an exhibitor of miniatures at the Royal Academy in 1794, his address being Villiers Street, Strand. At the time of the foundation of the Liverpool Academy, or earlier, he must have settled in Liverpool, as his name figures on the first list of members in 1810, and continues so until 1834. He was President from 1812 to 1814, Treasurer from 1823 to 1834, and a regular exhibitor during that period. He lived first in Church Street, later in Lord Street,

and lastly in Castle Street, Liverpool, where he died on 10th September 1846.

John Turmeau kept a printseller's shop and dealt in works of art, in addition to his painting, as more than one other of the artists of that time did. His miniatures are particularly good of their kind, executed with the finest possible finish and delicacy upon ivory. He painted larger portraits sometimes, including one of himself in oil which is still in the possession of his family. Probably his best known portrait is one of Mr Egerton Smith, founder of the *Liverpool Mercury*, which was engraved in 1842.

Turmeau was married and had nine children, of whom one, John Caspar Turmeau, born 1809, followed in his father's steps as an artist, but sought to perfect himself in landscape and architectural drawing. He exhibited one work of the latter class at the Liverpool Academy in 1827. He spent some years in Rome, working with or under John Gibson, R.A., who was a friend of his father's, but on his return to Liverpool, abandoned painting, and set up in business as an architect. He died in 1834.

PHILIP WESTCOTT

PHILIP WESTCOTT, best known in the north as a portrait painter, came of an old Devonshire family, and was born in 1816. He was left an orphan at an early date, and became apprenticed (as was W. J. J. C. Bond later) to the Liverpool picture restorer, Thomas Griffiths. Under this able master's tuition he acquired a thorough knowledge of the handling of colours, and a skilful technique which distinguishes his work. He was established as a painter in Liverpool, and joined the Academy as an associate in 1843, being elected a full member the following year. He was Treasurer of the Academy from 1847 to 1853, and left Liverpool for London two years later, his name remaining on the list as Honorary Member until 1865. His powerful personality made him practically the director of the Academy's affairs during the years that he held office.

Westcott's portraits, although they lack the vigorous individuality of Daniels and the more delicate refinement of Robertson, were deservedly esteemed in Liverpool, and he had many distinguished sitters, amongst others Mr Gladstone (in his robes as Chancellor of the Exchequer) and Archdeacon Brookes. The Corporation possesses one portrait by him, that of Sir John Bent, Mayor in 1850-1851, which was presented to the Walker Art Gallery by a private donor. Old "Tom" Haig of Liverpool was another sitter, and formed the subject of an extremely good picture, which Mr Miller used to say was due to Westcott's having had a fine Gainsborough in his rooms at the time when he was painting it. Portraits by him of Lord Sefton, of Mr George Holt, and other members of the Holt family, may also be mentioned as specimens of his best workmanship. The praise accorded to these pictures by the local press (which compared him to Reynolds) is said to have been the cause of his removal to London; but although his official connection with the Liverpool Academy had made him many acquaintances among London artists he does not seem to have had great success in the south and, at the close of his

life he was settled in Manchester. His most important work was a historical picture of "Oliver Cromwell in Council at Hampton Court Palace, on the Persecution of the Waldenses," an elaborate composition for which he accumulated a great wardrobe of costumes, wigs, weapons, and armour of the period. The face of Cromwell himself was studied from a death mask. This picture was bought for £800 by a Mr Longworthy of Manchester, who presented it to the Cheetham Library.

Although portrait-painting was his chief work, Westcott himself had a predilection for landscape, and at one period of his life refused commissions in order to devote himself to it. He rented a cottage at Cookham, where he painted many Thames subjects, and later a house in Norfolk, from which he used to sail for sketching purposes to favourite spots along the Yare and the Bure. The Baroness Burdett Coutts owned some of his landscapes, principally in water-colour. In the autumn holidays Westcott was accustomed to gather artistic friends round him at some east coast resort, where boating was his chief hobby. He was a passionate devotee of music, in which, like many men whose work involves mental strain,

he found a soothing effect. A curious trait, in this connection, was that whenever he was anxious or bothered, he used unconsciously to hum the air of *The Last Rose of Summer*—never any other.

Westcott died at Manchester, where he was engaged in finishing a copy of the portrait of Mr George Holt, on 10th January 1878, at the age of sixty-two. He left a family, which still possesses relics and memorials of his work, whilst others are to be found in the possession of Mrs Dutton, of Chester. His daughter, Miss Westcott, is resident in Italy.

HARRY WILLIAMS

HARRY WILLIAMS, who must be included among the Liverpool painters, although, like D. A. Williamson, he was never a member of the Academy, was the son of a tradesman in the city. Of his early life and training little seems to be known. He never frequented the art schools of Liverpool, nor shared to any extent in its artistic life; and he is chiefly remembered as a rather burly man of medium height, who had the peculiarity of painting with his left hand. His finest work perhaps—certainly one of the finest—was a picture of the magnificent tower of Wrexham Church, with the evening sun gilding its upper pinnacles. This work, which might well have been secured for his native city, has been allowed to go abroad, it is believed into American ownership. His subjects were chiefly coast scenes and landscapes. Not many of them are easy to trace, but Mr Rowland Hughes, of

Liverpool has a good example, a view from Hoylake Beach looking across to New Brighton, with boats, figures, and nets, delicately and finely painted, and with a clear blue sea crisping into little waves. The date of this is January 1858. Mr Elliot, of Hoylake, has a much slighter sketch of 1855, a view of Penmaenmawr on a windy day, with a rough marshy foreground and sparse shrubs, so thinly painted as to resemble crayon. Mr G. M. Dickson, of Liverpool, recently deceased, had a characteristic picture, a sea-beach with a low horizon, and Mr Hargreaves of Rock Ferry is the possessor of another. There is promise enough in these works for Williams to have turned out a very capable artist, and to have made a name for himself; but fortune seems not to have smiled upon him. He left Liverpool and went to London, where he died in poor circumstances. He was married to a Miss Lavinia Jones, daughter of a well-known publican in Liverpool, whose portrait was recently on exhibition in Liverpool. Another portrait of the same by no less an artist than W. L. Windus is in the possession of Mr John Finnie.

JOHN WILLIAMSON

JOHN WILLIAMSON, born in Ripon 1751, was the oldest member of a family which maintained its name for three generations in the art of Liverpool. He was apprenticed originally to an ornamental decorator and designer in Birmingham, where he married in 1781, and two years later he removed to Liverpool, where he practised as a portrait painter until his death in 1818. Bryan's Dictionary describes his work as "respectable." The "Dictionary of National Biography" states that it was "honest but not striking," and that his miniatures, of which he did a certain number, were indifferent. Nevertheless, he has left some interesting portraits behind, including those of William Roscoe, the good genius of Liverpool art in its early struggling days, Sir William Beechey, R.A., Fuseli, the Rev. John Clowes, and Nathaniel Litherland, the inventor of the patent lever watch.

At the reformation of the Liverpool Academy

in 1810, John Williamson appears as an original member, together with his two sons, Samuel and Daniel (*q.v.*). He sent portraits to the first two exhibitions in Post Office Place, but after 1812 ceased his connection, and probably gave up painting.

SAMUEL AND DANIEL WILLIAMSON

"SAM" and "DAN" WILLIAMSON, as they are popularly called, were the sons of John Williamson, just mentioned. The Liverpool Academy, at its reconstitution in 1810, numbered three Williamsons among its adherents, the youngest one, Samuel, being then an associate.

Dan Williamson—"the elder," to distinguish him from his son, D. A. Williamson, who also became a painter—was an artist of no particular merit, and would hardly have been heard of but for his connection with his father and brother. Sam Williamson, born in 1792, acquired a considerable local celebrity for fine, smoothly painted landscapes of the classical order. His compositions contain all the usual accessories of such works—craggy or distant blue mountains, groups of cattle and Savoyard peasants, with a blasted tree or a ruined bridge in the foreground. Of their kind

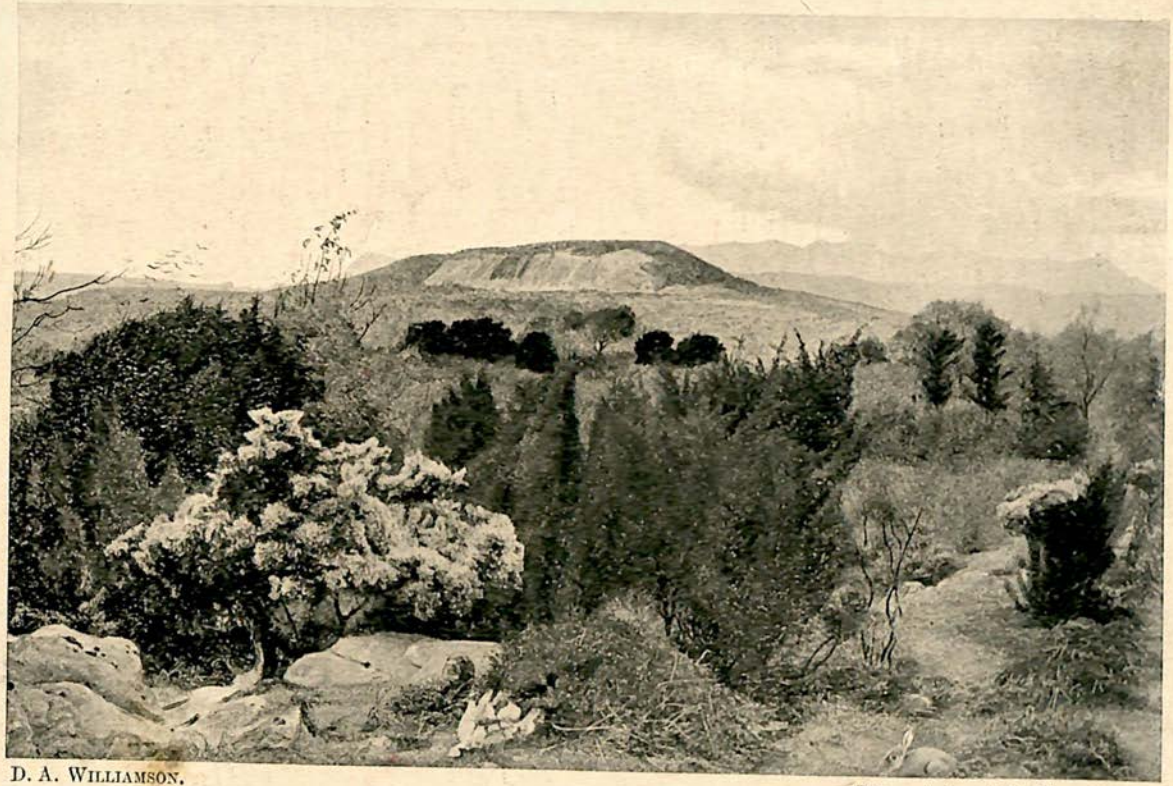
they are not lacking in merit, and judged as technical works they are good. He had three works in the Liverpool Academy Exhibition of 1810, and continued to send for many years, his name remaining on the list as a member until 1840, with a lapse of five years from 1832 to 1837. He exhibited also at Manchester, and appears to have once contributed a picture (in 1811) to the Royal Academy. In 1815 a cattle piece by him was exhibited in a Liverpool Gallery at a great sale of pictures, amongst a motley assortment of "old masters," and was described by contrast as "a pleasing production of the modern school." The Walker Art Gallery contains three of his productions, a fine study of an old oak; a typical landscape with mountain, tarn, and blue hills, and figures tending cattle and sheep; and a marine subject. Mr Harford of Liverpool owns two others, a marine study and a pastoral, forming a pair, and Mr Hargreaves of Rock Ferry possesses an interesting series of his first sketches and pencil jottings, with various memoranda, forming part of the dispersed collection of the late Mr Joseph Mayer, the art historian of Liverpool. Sam Williamson died on 7th June, 1840, and was buried in St John's Cemetery, Liverpool, where

an obelisk was erected to his memory. A lithograph sketch of this was executed by William Collingwood (*q.v.*), and published at the request of a large number of friends, showing the esteem in which he was held in his native city.

D. A. WILLIAMSON

"DAN" WILLIAMSON, the younger, son of Daniel Williamson (who was a member of the Liverpool Academy in 1810), and fourth member of the family who became an artist, was born in 1823. He left Liverpool at a comparatively early age, about 1847, and went to London. For this reason probably, and also because a serious accident crippled him for nine years, he never became a member of the Liverpool Academy himself, though he sent to its exhibitions and retained his connection with the city. His earliest work was mainly in oil. When resident in London he painted a good deal on what was then Peckham Common, and in particular made minute studies of cattle. He was strongly influenced by the "Pre-Raphaelite" movement, and on leaving London and settling in North Lancashire, about 1860, he executed a number of small works in the most approved manner of that school,

chiefly realistic studies of limestone boulders, with sheep hardly to be detected against the grey stones, brilliant colouring being added to the picture in the form of gorse, heather, and distant hills of as intense a blue as ever was conceived by Mr Holman Hunt. Several of these sketches, executed at Warton Crags, where the limestone begins to outcrop, are in the possession of Mr James Smith, The Knowle, Blundellsands, whose collection of "Williamsons" probably exceeds a hundred examples, and of Miss Miller, the daughter of the late John Miller. They have a great and decided charm for lovers of this type of work, on account of their gorgeous colouring and extreme fidelity to nature. Williamson himself thought very highly of the educational value of these early minute studies, and attributed to them the knowledge which enabled him in after life to become an impressionist, and to treat nature in a broad and free style. For nearly twenty years after doing them he dropped oil and kept to water-colour, and when at the end of that period he adopted oil again he used to say that he found it more difficult to manage than if he had never worked in it before. His water-colours of the period from about 1870 onwards are



D. A. Williamson. *By permission of* Mr Thos. Smith.

LIMESTONE AT WARTON CRAGS.

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in a broad, simple, poetic style, with wonderful truth of local colour. During his illness he was unable to paint at all, but he made one or two studies of hawthorn boughs, etc., lying on his back and drawing upwards, and spent his days looking out of windows upon all the changing lights and seasons of the year, accumulating an intimate knowledge of these phases of nature which he afterwards turned to good account. When he recommenced work as a painter in oils he varied his style considerably, one stage of his impressionist development consisting of colour studies merely, without any pretence to form—often a blood-red sunset or patch of cloudy sky, with no landscape shown. At other times he painted masterly studies of woodland or open country, with cattle and other natural features handled in the broad manner that he said was warranted by his previous minute observation. Few painters have ever changed their style as often or as widely as D. A. Williamson, and a collection of his works, such as that of Mr Smith, possesses none of the monotony which is generally inherent in a "one-man show." His last development was in the direction of soft hazy landscape dreams—one can call them nothing else—executed

in water-colour, and practically in monochrome. These were done indoors, after he had given up outdoor work, and from some points of view they have a decided charm. It is recorded that Mr G. F. Watts, Mr Joseph Israels, and other competent judges have thought very highly of Williamson's work, and place him in the ranks of true genius. Whatever other estimate one may form from an examination of his many phases, it must be allowed that his work throughout is original and highly poetic in feeling. He seemed to think in colour and to see nature from this point of view rather than that of form, much as some musicians associate colour with tone. He died at the beginning of last year (1903) at the ripe age of eighty.

W. L. WINDUS

WILLIAM LINDSAY WINDUS, the painter of "Burd Helen" and other works of a strong "Pre-Raphaelite" tendency, comes of a family long resident in North Lancashire, and was himself born in Liverpool. Although passionately fond of pictures as a boy, he is said to have been sixteen before he showed any capacity for art, and the story is that after watching William Daniels (*q.v.*) paint a portrait of his stepfather, he was fired to try a portrait himself from another member of the family, which turned out so well that Daniels offered to teach him. "I will make him paint a head," said that erratic artist, "as well as any man in Liverpool;" and without a doubt his lessons were of value, but they did not last very long. After this, Mr Windus studied for some time at the antique school of the Liverpool Academy and a private life school; but he went through no regular or systematic course of train-

ing, and has since regretted the omission just as Rossetti sometimes had cause to do. The earliest picture by Mr Windus of which the date is known is one of a little black boy, with ragged clothing, sitting on the ground, which was painted in 1844. This was lost for several years, but was eventually found over the smoke-grimed chimney-piece of a farmhouse, and was acquired by Mr William Windus of Clifton, who has it still, and for whose godfather it was originally painted. His first exhibited work at the Liverpool Academy was "Falstaff acting King Henry IV.," a group of seven figures, including Prince Hal, Dame Quickly holding up warning fingers, a villainous Bardolph leaning over a table, and in the centre, the fat knight (painted from a clockmaker in Liverpool) brandishing a dagger and fingering a glass of sack. This appeared in 1845, and after being lost sight of for some years is now in the possession of Mr William King, the dealer, who has restored one corner where the bitumen, which Mr Windus used most disastrously in his early pictures,[1] had cracked and

[1] In the course of a recent conversation, Mr Windus made some interesting remarks about this use of bitumen, for which, in his own case, he blamed Huggins. Huggins, he said, told him that you could

W. L. WINDUS. *By permission of* Mr THOS. SMITH.

THE SURGEON'S DAUGHTER.

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run. "Falstaff" was followed in 1846 by another Shakespeare group, "Touchstone nominating the Degrees of the Lie," together with a less important picture called "The Little Loiterer." In 1847 was exhibited "Morton before Claverhouse," and in this year Windus was elected an associate. He was made a member in the following year, and exhibited his "Reginald Pole (afterwards Cardinal) exhorting Henry VIII. against the Divorce of Catharine of Arragon." Other early works by him, treated for the most part in a broad and vigorous manner, with abundance of colour such as characterises his work throughout, are "The Interview of the Apostate Shaxton with Anne Askew in prison" (1849), "Darnley signing the Compact for Rizzio's Murder[1]" (1862), and "Henry VIII. receiving the Pope's Legate, Campeggio, in 1528," a brilliant little group,

get transparent brown no other way. His brother-in-law, Robert Tonge, was amongst the first to discard it, and always maintained that it was unsatisfactory, and he (Mr Windus) had found that umber would give as good a result. Another point which had influenced him was hearing from a friend of Etty that that master of technique used to get his first painting with black and white, or black and red, and when that was dry, cover it with a transparent film of bitumen.

[1] There are two small sketches extant for the Darnley picture. One, which was finally adopted, is in the possession of Mr W. Windus; the other, somewhat different, but equally fine in colour and boldness, belongs to Mr James Smith of Blundellsands.

hardly more than a finished study, which passed from the Miller collection into the hands of the late Mr Squarey, and now belongs to Mr James Smith, of The Knowle, Blundellsands, a gentleman who has made a large collection of three painters' works (the names all beginning with W)—Watts, Williamson, and Windus. In this same collection is to be found the next picture by Windus in order of date, the exquisitely painted "Surgeon's Daughter," or, as Mr Windus himself, with his love for long explanatory titles, called it, "A Scene from the 'Surgeon's Daughter'—Middlemass's Interview with his Parents." The picture is unfortunately very much cracked, but nothing can destroy the fineness and minuteness with which, for instance, the upturned face of the fainting Zilia is painted, or the beauty and luminosity of the colour got at such a sacrifice of durability. This little picture, for like most of Mr Windus's work it is quite small, was exhibited at the Liverpool Academy in 1854. It bears the first evidence of the artist's admiration for "Pre-Raphaelite" work. In 1850, Mr John Miller, who was among his first and most enthusiastic patrons, persuaded him to go up to London and see what other painters were

doing. Here, at Somerset House, where the Academy exhibitions were still held, he saw for the first time an important picture of the new school which had begun to cause a sensation—Millais' "Carpenter's Shop," now in the Walker Art Gallery. This made so strong an impression on his mind that, as he says, he lost no time in hurrying back to spread the news of his discovery. Mr Holman Hunt's "Two Gentlemen of Verona," seen shortly afterwards, completed the conversion, which also embraced William Davis, John Robertson, Bond, and other important members of the Liverpool school. It was from this period and under these circumstances, that the Liverpool Academy began to invite the exhibition of "Pre-Raphaelite" works, and to allot them the annual prize.

Mr Windus, partly perhaps because he was of independent means, and partly from an extreme conscientiousness which is reflected in some of Mr Miller's letters to Madox Brown,[1] was a very slow worker, and the number of pictures which can

[1] For instance, writing in 1857, on the subject of the Liverpool painters generally and the work they were engaged upon, Mr Miller says: "I saw Mr Windus's picture yesterday. He has not yet finished the hair, but what he has done is beautiful in all eyes but his own, and it has been in and out, I should think, a hundred times."

be placed to his record is small. After the "Surgeon's Daughter" there is no work of note by him which can be traced until "Burd Helen," with which he made his *début* at the Royal Academy in 1856. There it was skied—seven feet above the line, the painter says—and was so far lost that it failed to attract the attention of Ruskin, who ignored it in his *Academy Notes*. Rossetti, however, had seen it, and in his impulsive way, dragging Ruskin down to the Academy, he sat him before the picture until his admiration had done it justice. Ruskin published a postscript to his *Notes*, in which he praised "Burd Helen" as the second picture of the year, "its aim being higher, and reserved strength greater than those of any other work excepting 'Autumn Leaves.'" The picture has since become well known from reproductions, and is recognised as a highly typical example of the school it belongs to. The subject, treated one must admit with consummate delicacy, is not altogether a pleasant one, representing the Burd Helen of the ballad running beside her callous lover's horse, and prepared to swim the Clyde that lies before them. In the sequel, she bears a son on the conclusion of her long and terrible journey, and is afterwards honourably

received and wedded. The faces of the two figures are admirably conceived, the girl shrinking yet desperate at the sight of the broad stream, the man half smiling in a cruel yet amused abstraction.

Ruskin's description of "Burd Helen," summing up its fine qualities, is as follows:—

"The work is thoughtful and intense in the highest degree. The pressure of the girl's hand on her side, her wild, firm, desolate look at the stream —she not raising her eyes as she makes her appeal, for fear of the greater mercilessness in the human look than in the glare of the gliding water— the just choice of the type of the rider's cruel face, and the scene itself, so terrible in its haggardness of rattling stones and ragged heath, are all marks of the actions of the grandest imaginative power, shortened only of hold upon our feelings because dealing with a subject too fearful to be believed true."

The painting is a consummate specimen of highly wrought, elaborate work, in which the details are minutely finished without being obtrusive. Mr Wilfred Steele, a connection of the Miller family, sat for the face of the cruel lover, and a Mrs Burns for that of the lady.

"Burd Helen" was first acquired by a Mr

Harrison, from whom it was bought by Gambart, the dealer, on behalf of Mr Plint, the Birmingham collector, whose sudden death in 1862 was such a blow to the struggling "Pre-Raphaelites," most of whom had large unfinished commissions for him. From the Plint sale it passed to Mr Frederick Leyland, and after various vicissitudes has come once more into the possession of his son.

Windus's other well-known "Pre-Raphaelite" work is "Too Late," a picture representing a tardy lover (in whiskers and the conventional dress of the period) brought by a little child to a girl who is dying of consumption. As she rises with difficulty from her chair, helped by a companion, and shows in her face the havoc of disease, the man covers his eyes with his arms. There is a beautiful background to the group, of stretching fields and hills crowned with a windmill, the immediate surroundings being sketched from a brother artist's garden in Liscard. A Mr Borthwick sat for the lover. The picture is somewhat aggressively stiff in composition, according to the traditions of the time, but triumphs in spite of it by the evident sincerity of the feeling portrayed, the warmth of colour,

W. L. WINDUS.

BURD HELEN.

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and the painter's skill. It is as truly a masterpiece as any of the early "Millais," and indeed resembles them both in treatment and subject much as, curiously enough, Mr Windus in early days personally resembled Millais. Whether for this, or for some other reason (the melancholy nature of the subject may have had a good deal to do with it), Ruskin disliked "Too Late." In his *Academy Notes* for 1859 he says of it:

"Something wrong here: either the painter has been ill, or his picture has been sent in to the Academy in a hurry; or he has sickened his temper and dimmed his sight by reading melancholy ballads. There is great grandeur in the work, but it cannot for a moment be compared to 'Burd Helen.'"

He then delivers a homily on the advantage of athletics and cheerful society, without which no man can become a painter. "Too Late" was exhibited at the Liverpool Academy when it left the Royal Academy in 1859, and crowns a gap of several barren years. It may be of interest to add that the painter himself considers it his best work.

The remaining pictures of Mr Windus are mostly small, and include a number of very charming landscapes, full of colour and fine detail,

amongst which one may class the "Hunted Outlaw," of 1861, a beautiful study of green woodland with a foreground of brambles and underwood in which are set the figures of a wounded man and his companion. This belongs to Mr Albert Wood, of Conway. "The Stray Lamb," also, which is almost a "puzzle picture," the small lost animal being so indistinguishable amongst the myriad grey boulders of a water-course, consists chiefly of an exquisite study of streamside foliage. It is supposed to have been painted on a tributary of the Duddon, in 1864, and belongs to Mr James Smith, who lent it to the Glasgow Exhibition in 1901. It is as "Pre-Raphaelite" in handling as anything could be. "The Young Knight" and "The Young Duke" are two more of Mr Windus's works, both in Mr Smith's possession. The former is little more than a brightly coloured sketch. Of the remainder one may mention "Morton before Claverhouse," of which the Walker Art Gallery possesses a sketch, "The Second Duchess," and a scene from the latter days of luxurious Rome, in the possession of Mr Windus's family. Two small sketches, representing "A Lady bound, her Lover slain," and "Kinmont Willie" (a mounted

group crossing a stream with a bound captive), both ballad subjects, made a curious appearance about 1899 at the New English Art Club. They are now in the possession of Mr Andrew Bain, of Glasgow, who has other examples as well. A few designs in water-colour complete the list of works, a typical specimen being the brilliantly coloured little sketch of "Henry VI. in Flight after Towton."

In 1858 Mr Windus married the sister of Robert Tonge, but had the great and irreparable misfortune to lose his wife within four years, after a severe illness, the strain of which broke down his highly-strung, nervous constitution. He was left with a young daughter, now married and become Mrs Frank Teed; and on her account mainly he left Liverpool and settled with his wife's parents at Walton-le-Dale, near Preston. Here there was little opportunity for painting, and for a considerable time he lost the capacity for work,[1] and only occasionally took up his

[1] Mr W. M. Rossetti, in the recently published "Rossetti Papers," quotes from his diary under date 14th May 1867: "Miller, Windus, and others dined in Chelsea. . . . Windus lives in a village near Preston. He says that he promised his late wife that he would never part from their daughter, which prevents his entering into any arrangement that would allow of his pursuing his profession advantageously. He has lost all power of setting to work, or of resolving to do so; yet whenever he does attempt anything he finds he paints better than ever. Miller confirms this."

brushes as a relaxation. His last completed picture was "The Young Duke," originally owned by Mr Miller, which passed from the Bibby sale to Mr Squarey, and later into the hands of Mr James Smith, its present owner.

About 1879, Mr Windus left Walton-le-Dale and came to London, settling in an old eighteenth-century house at Hampstead, where he lived for nearly twenty years. On being driven from this by building extensions, he removed to Denmark Hill, once Ruskin's place of residence also, where he still lives. On leaving the north he made a bonfire of many studies and sketches, believing that they possessed no interest, and since then he has painted at intervals merely to amuse himself. To add to the disaster in his private life which cut him off so early from active work, he once met with a serious accident from a cab which ran over him, the shock of which contributed still further to limit his power of production.

At Liverpool, in his young days, Mr Windus is remembered as a man of medium height, with refined and delicate features, bearing, as has been remarked, a strong resemblance to those of Millais. He was well read, cultured, and intellectual; genial in temperament, and with a fine sense of humour,

which distinguished his conversation. He frequented the weekly gatherings at Mr. Miller's house in Everton, as well as the excursions of the sketching club, and was on excellent terms with his brother artists, who found in him an unfailing helper, and a candid and useful critic. His work, when exhibited, called forth general admiration, and he was commonly looked upon as the most poetical and imaginative figure painter that the west country had produced. A certain ultra-sensitiveness made him continually dissatisfied with his own productions, as appears in the fragment from a letter of Mr Miller already quoted. Gossip includes his name in several of the Bohemian episodes of those early days, in which Tonge, Davis, and others were continually engaged. He is reputed, for instance, to have been one of the select band who studied the art of self-defence under the redoubtable Jem Ward, in return for painting lessons. Ward's pictures are still to be met with occasionally in Liverpool, and the instruction received from him proved useful to more than one of his pupils. The only recorded passage of arms in which Mr Windus engaged was of a different kind. He was severely criticised in the Liverpool *Mail* by a writer who was well

known for his savage attacks, and retorted with scarcely inferior vigour in a set of verses, which found their way into print through the officiousness of a Mr Keat, a colour-dealer. The critic was highly incensed and considered his dignity affected. He thereupon thrashed—not the author, but Keat! So the affair ended.

APPENDICES

APPENDIX I.

CHRONOLOGICAL LIST OF ARTISTS WHO BELONGED TO THE LIVERPOOL ACADEMY—1810 to 1867.

Names marked with an asterisk * denote the group of painters who are regarded more distinctively as comprising the "Liverpool School," of the "fifties" and "sixties."

	ASSOC.	MEMB.	NON-RES.	RETIRED.	OFFICES, REMARKS, ETC.
Allen, Joseph . .	...	1810	...	1811	
Bird, John . . .	...	1810	...	1212	Sec. 1810-11.
Bullock, George . .	...	1810	...	1815-22	Pres. 1810-11.
Burns, W. H. . .	...	1810	...	1815-22	
Faulkner, J. W. . .	...	1810	...	1815-22	
Foster, John . . .	...	1810	...	1841	Pres. 1822-40.
Goodwin, Edward .	...	1810	...	1815-22	
Hargreaves, Thos. .	...	1810	...	1823-24	
Harrison, Thos. . .	...	1810	...	1815-22	
Haughton, Matthew	...	1810	...	1815-22	
Holland, Peter .	...	1810	...	1812	Vice-Pres. 1810-11.
Parry, Joseph . .	...	1810	...	1812	
Steele, Jeremiah . .	...	1810	...	1815-22	Vice-Pres. 1812-14; Pres. 1814.
Towne, Charles . .	...	1810	...	1823-24	Vice-Pres. 1812-14.
Turmeau, John . .	...	1810	...	1834	Pres. 1812-14; Treas. 1823-34.
Williamson, John .	...	1810	...	1812	

	ASSOC.	MEMB.	NON-RES.	RETIRED.	OFFICES, REMARKS, ETC.
Williamson, Daniel.	...	1810	...	1843	
Brown, David . .	1810	1811	...	1815-22	
Gainsford, F. G. .	1810	1812	...	1815-22	
Williamson, Saml. .	1810	1811	...	1840	Retired, 1832-37.
Hole, Henry . . .	1810	1811	...	1815-22	Dep. Sec. 1810-11; Sec. 1812-14.
Gibson, John. . .	...	1812	...	1815-22	
Jenkinson, John .	...	1812	...	1815-22	
Pocock, Isaac . .	...	1812	...	1815-22	
Slater, John . . .	...	1812	...	1815-22	Vice-Pres. 1814.
Brown, Mather . .	1812	...	...	1815-22	
Hastings, Thos. . .	1812	...	...	1815-22	
Bridgens, Richard .	1812	...	...	1815-22	
Rickman, Thos. . .	...	*c* 1817	...	*c* 1822	
Barber, Charles . .	...	*c* 1822	...	1854	Treas. 1822; Sec. 1828-9; Pres. 1841; Pres. 1847-53; Retired, 1830-34.
Griffith, Thos. . .	...	*c* 1822	...	1823-24	Sec. 1822.
Gibson, Solomon .	...	*c* 1822	...	1831	
Mosses, Alex. . .	...	*c* 1822	...	1837	"Master of the Drawing Academy."
Pennington, John .	...	*c* 1822	...	1841	
Smith, Edward . .	...	*c* 1822	...	1823-24	
Sintzenich, G. . .	...	*c* 1822	...	1823-24	
Spence, William . .	*c* 1822	1824	...	1849	Treas. 1845-46; "Master of the Drawing Academy."
Philips, N. G. . .	*c* 1822	...	...	1823-24	
Austin, Samuel . .	*c* 1822	1823-24	...	1831	Sec. 1823-4 to 1830.
Hargreaves, George.	*c* 1822	1823-24	...	1831	
Donaldson, John .	1825	...	...	1831	
Travis, Henry . .	1826-27	1830	...	1834	Sec. *c* 1831-34.
Peacock, Joseph . .	...	1827	...	1830	
Lyon, Edwin . . .	1828	1832	...	1840	
Hargreaves, Francis	1828	...	...	1865	
Eglington, Samuel .	1830	1832	...	1845	Sec., 1834-43; Treas. 1841-2; Pres. 1842-4
Bishop, W. J. . .	1830	1838	...	?	Pres. 1854-67.
Crane, Thomas . .	1835	1838	...	1845	Treas. 1842-44.
Holland, John . .	1835	...	...	1841	
Eglington, J. T. .	1835	1837	...	?	Sec. 1842-44; Sec. 1862-67.

	ASSOC.	MEMB.	NON-RES.	RETIRED.	OFFICES, REMARKS, ETC.
Foster, John, Jr.	1836	...	...	1843	
*Herdman, W. G.	1836	1838	...	1853	Sec. 1845-47.
*Bond, R. S.	1836	...	...	1842	
Ansdell, Richard	1837	1838	1850	1852	Pres. 1845-46.
Lance, George	...	...	1838	1865	
Walters, Samuel	1838	1841	...	1845	
Bishop, John	1838	1842	...	1845	
Buchanan, J.	1842	1847	1850	1865	Sec. 1848-49.
*Collingwood, W.	1842	1843	...	1845	
*Westcott, Philip	1843	1844	1855	1865	Treas. 1847-53.
Warren, E.	1843	...	...	1847	
Marshall, Thos. F.	1843	1846	...	1847	
Hunt, Andrew	1843	1850	...	1861	
Aspland, T. L.	1846	...	...	1848	
*Dawson, Henry	1846	1847	...	1852	
*Windus, W. L.	1847	1848	...	?	
*Huggins, William	1847	1850	...	1856	
Robinson, C. B.	1847	1848	...	1856	
*Oakes, J. W.	1847	1850	1856	1859	Sec. 1853-54.
Pidgeon, H. C.	1847	1848	1851	1865	Sec. 1850.
M'Bride, J. A. P.	1848	1850	...	?	Sec. 1851-52.
*Robertson, John	1848	1850	...	?	Treas. 1854-67.
Pelham, James	1848	1851	...	?	Sec. 1855-60.
*Tonge, Robert	1850	1855	...	1856	
*Davis, William	1851	1854	...	?	Professor of Drawing, 1856.
Clayton, A. B.	1852	...	...	1855	
*Hunt, A. W.	1854	1856	1865	?	
*Campbell, James	1854	1856	1865	?	
*Roberts, H. B.	1855	1859	...	?	
*Bond, W. J. J. C.	1856	1859	...	?	
*Newton, J. E.	1858	1859	...	?	
Lee, John	1860	...	1865	...	
*Finnie, James,	1860	?	...	?	Trustee, 1865.
Pelham, James, Jr.	1860	1856	...	?	
Walters, G. S.	1861	...	1865	?	Sec. 1864-67, and later.

William Daniels, Benjamin Callow, P. P. Marshall, R. P. Richards, Harry Williams, and D. A. Williamson, although Liverpool artists in every sense, were not members of the Liverpool Academy, and their names do not appear in the above list.

APPENDIX II.

RUSKIN AND THE *SPECTATOR* ON THE AWARD OF THE LIVERPOOL ACADEMY'S PRIZE.

From The Albion, *Liverpool*, 11*th January* 1858.

TO THE EDITOR OF *THE ALBION*

SIR,—The following extract from a letter from Mr Ruskin will perhaps be read with interest, as bearing upon a question which lately occupied so much of the public attention. Yours, etc., ALFRED W. HUNT.

31 OXFORD STREET, 9*th January* 1858.

"I believe the Liverpool Academy has, in its decisions of late years, given almost the first instance on record of the entirely just and beneficial working of academical system. Usually such systems have degenerated into the application of formal rules, or the giving partial votes, or the distribution of a partial patronage; but the Liverpool awards have indicated at once the keen perception of new forms of excellence, and the frank honesty by which alone such new forms can be confessed and accepted. I do not, however, wonder at the outcry. People who suppose the Pre-Raphaelite work to be only a condition of meritorious eccentricity, naturally suppose, also, that the consistent preference of

it can only be owing to clique. Most people look upon paintings as they do on plants or minerals; and think they ought to have in their collections specimens of everybody's work, as they have specimens of all earths or flowers. They have no conception or belief that there is such a thing as a real right and wrong, a real bad and good, in the question. However, you need not, I think, much mind. Let the Academy be broken up on the quarrel; let the Liverpool people buy whatever rubbish they have a mind to; and when they see, which in time they will, that it *is* rubbish, and find, as find they will, every Pre-Raphaelite picture gradually advance in influence and in value, you will be acknowledged to have borne witness all the more noble and useful, because it seemed to end in discomfiture; though it will *not* end in discomfiture. I suppose I need hardly say anything of my own estimate of the two pictures on which the arbitrament has arisen. I have surely said often enough, in good black type already, what I thought of Pre-Raphaelite works, and of other modern ones. Since Turner's death, I consider that any average work from the hand of any of the four leaders of Pre-Raphaelitism (Rossetti, Millais, Hunt, John Lewis) is, singly, worth at least *three* of any other pictures whatever by living painters. JOHN RUSKIN."

"The above weighty letter from Mr Ruskin, the eminent critic and writer on art, will interest the opponents of the Liverpool Academy. We have before stated that we do not like the picture, but we cannot agree with those who, in the late discussion, have attributed to the Academy unworthy motives in giving the picture of the 'Blind Girl' the prize. The prize was the Academy's prize; and the opponents of that institution have damaged their own cause in attempting to account for the favour shown to Millais's painting, by seeking to lead the public into the belief that the academicians were actuated by sycophancy or partiality in their decision. We are bound to believe, and we do believe, that in voting, as they did, in favour of the 'Blind Girl,' the members were acting as they thought right, and as honest men."

From the Daily Post, *Liverpool, 13th January* 1858.

The Liverpool *Daily Post* of Wednesday, 13th January, makes the following comments in reference to Mr Ruskin's letter, and *The Albion's* remarks on this subject.

"We quite agree with our contemporary, and trust that the opposition made to the Liverpool Academy is at an end. It is the best-managed institution of the kind out of London; and, notwithstanding the reports current that an opposition academy is to be started by those who have objected to the proceedings of the present one, we should hope that some better feeling will animate the parties promoting the rival academy; for we cannot see how this move is to benefit art in Liverpool, or tend to the advantage of artists here or elsewhere. Rather do we prefer to see the opponents of the academy join in upholding it instead of seeking to bring about its dissolution: and who knows if the rival academy is to be better conducted. We prefer to let well enough alone."

From the Spectator, *London, 2nd January* 1858.

"It is not often that the affairs or principle of action of a provincial art body come prominently before the general public. An exception has now arisen in the case of the Liverpool Academy of Fine Arts. In their own town the controversy rages fiercely, both in society and in the press; and in the press of London also, as well as in artistic circles here, it has excited attention and comment. A principle of considerable importance is involved in the discussion.

"The facts are briefly these. The Liverpool Academy holds an annual exhibition of pictures, to which it sends works by its own members, and invites the general body of artists to contribute also —many of the leading works of the expiring London season thus finding their way to Liverpool. For the encouragement of art and taste, and the promotion of their own exhibition, the Academy awards a yearly prize of £50 to the picture which the members, by a majority of votes, adjudge to be the best. In 1851, the prize was bestowed upon

Mr Holman Hunt's picture of 'Valentine and Proteus'; and in subsequent years upon other leading men of the Pre-Raphaelite movement —Millais, Anthony, and Madox Brown. This year Mr Millais received the prize for the second time—in 1852 for his 'St Bartholomew's Eve'; now for his 'Blind Girl.' The Liverpool press, and a large section, at any rate, of the Liverpool public, dislike Pre-Raphaelitism, and the Academy is severely taken to task for its selections.

"The question of principle involved is, whether an academy should act according to their own judgment as artists, having brother artists to deal with, and a public taste to form or guide, or according to the preference of the public itself.

"We cannot hesitate to say that, in all such cases, the course adopted by the Liverpool Academy is right, and the only right one.

"It is the only consistent and conscientious course which can be pursued, whether by an individual or by a public body, whose opinions are no other than the opinions of individuals in the aggregate. In all the varied affairs of life the rule must and can only be the same —personal conviction. The Parliamentary elector who votes for the candidate he does not believe in—the Parliament which passes a statute it holds to be pernicious—the judge who wrests the law against his own conscience to serve a purpose—the doctor who treats a patient contrary to his own estimate of the case, are pronounced to have forfeited their characters as honest men; and the artists who reward the art which they feel to be second best, when the best is before them, can claim no more lenient sentence, because, according to the popular supposition, the question is one rather of 'taste' than of demonstration. To act otherwise than on this principle, is to act against one's better judgment; to prostrate superior knowledge before every shifting gust of fashion or expediency; and to sink from the responsible leader into the accommodating lackey. It may be very convenient and profitable to fall in with the public taste and register its verdicts; but it is not the part of a body whose knowledge exceeds the public's, nor of each honest man within the body.

"The very rectitude and consistency of the course adopted are urged against it, however, under the name of prejudice or exclusiveness. In the case of the Liverpool Academy, it was a venial eccentricity to prefer one Pre-Raphaelite picture to its competitors —a grave aberration to prefer six out of seven. But the qualities which carried the decision in the first instance, are the same which

enforced it in the others, as pre-eminently distinctive of the entire school; and each successive award is a guarantee that the first was founded, not on caprice, but on deliberate conviction. The man who prefers one Raphael to one Guido, one Giotto to one Carlo Dolce, one Turner to one Claude, or one Claude to one Turner, is almost certain, if he has any real opinion on the question at all, to prefer twenty.

"Have the public, then, no controlling power in such matters? They have a very forcible one—the controlling power over themselves. If they thoroughly and permanently dissent from the course pursued by their artistic purveyors, they will cease to patronise them, and will reduce them to the alternative of honourable extinction or ignominious submission. Either way they will have gained the immediate visible victory, and, whether in the interests of true art or of false art, the fact must stand; but, if they are wise, they will prefer to overwhelm honest opponents rather than scare principle into time-serving.

"But we trust the result may be far different from this. We hold that the Liverpool Academy have been right, not only in their principle of action, but in the specific application of that principle; that the Pre-Raphaelite art is the vital and progressive art of the day—progressive as rising above other contemporary art (and even on that its beneficial influence is already notably apparent), and as being in itself the sure basis for progress from studentship to mastership; and that, the prize pictures having been either absolutely the best in the several exhibitions, or at least second to none, the Academy have deserved well of their own townsmen, and of the general body of artists."

PRINTED AT THE EDINBURGH PRESS, 9 AND 11 YOUNG STREET.

00080978

Digitized with financial assistance from

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on 28 December, 2018